



21ST ANNIVERSARY ISSUE!

SCARY

MONSTERS

MAGAZINE™

SCARY 84!

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WHITE ZOMBIE



FIRST EDITION
AN AMERICAN INTERNATIONAL PICTURE

APPROVED
COMICE
CODE
AUTHORITY



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June 1960



Issue #2
August 1961



Issue #3
October 1961



Issue #4
December 1961



Issue #5
March 1962



Issue #6
May 1962



Issue #7
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Issue #8
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Issue #9
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Issue #10
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Issue #11
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KONGA
Paperback
1960

SCARY MONSTERS MAGAZINE™



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Made in Scarewood, U.S.A.

Last issue I welcomed you to another "GIANT-SIZED issue." This issue was another stop and go type of issue for most of the summer. Go and get as much done as possible before stopping for 6 or 7 days for G-FEST. Go again before stopping for a few days for some family activities. Go again before stopping for an out-of-town wedding etc.

So it kind of caught me by surprise that the scary pages were really getting filled up with no end in sight. 16 pages were added making it another 144 pager. Shortly after that I stopped again for a few days. When work began again I quickly started to realize that 144 pages wouldn't even be enough and I'd end up having only a few pages of ads. The ads are of course needed to help generate funds to keep this *Scary Monster* alive!

For the last week or so I've been walking around remembering everything I either couldn't get in this issue or forgot to put in when I stopped working on it and began work on it again. But I can tell you it is jam-packed with a wide variety of SCARY MONSTERS material and only I know what else I wanted to be in the issue or what photos I wanted to use but couldn't find and behind-the-scenes kind of things like that which always happen.

Welcome to another GIANT SCARE-SIZED ISSUE that not only surprised me but I hope will surprise you. Did you know it was also our 21st Anniversary? I didn't really plan on celebrating it this year but it looks like we are! ENJOY!

B.D.



Dennis and Dylan Druktenis at MONSTER BASH 2012. SEE page 126 for more BASH information! (Photo courtesy of Dave Fuentes)

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Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com www.scarymonstersmag.com



Hello Dennis,

Recently, I asked my brother Dan, who works at a bookstore if he can order SCARY MONSTERS. I figured if you're going to have monster magazines on the shelves you might as well have the best that your money can buy. Since then I always get my copy without worry and the rest sell out as well. I just received SCARY 83 and what a fantastic issue it is! I'm a huge prehistoric monster nut so reading the features KAIJU KORNER, PREHISTORIC CLICHES, GORG0 and WAR EAGLES was a real super treat!

This time the SCARY SECRET PHOTO??? is one other than the 1961 AIP...Herman Cohen Produced, John Lement Directed film KONGA....starring Michael Gough as Dr. Charles Decker.

Thanks for the Scary, Spooky, Spectacular Issue,
THOMAS J. ELISH JR.
 Perkasie, PA

P.S. Here's a little Dino sketch I did after reading your BIG Dino issue.... Thanks, also for the postcard letting me know I



was too late on the last SECRET PHOTO...plus the Sam Scare sticker.

Hi Dennis,

I really liked the GORG0 Charlton comics article. There are so many more great monster comics from the past that seem to be forgotten. Also loved the article on WAR EAGLES and I for one would love to see it made, but please no CGI! Thanks for the great monster mag!

JOHN CASTIGLIA Harrisburg, PA

Hi Dennis,

I hope the BASH went well! Try to talk Ron into showing more on his DVD's and make them longer. The last was longer and even more enjoyable. I buy both versions and Cleveburg should make theirs longer because they are always fun.

I'm looking forward to many more great SCARY MONSTERS, keep up the good work!
RUSSELL KRICK Convoys, OH



Dear Dennis,

GORG0 has always been one of my all-time favorite movies and what a thrill to read about his comic book adventures. Mike Boguc's article in SM #83 was informative, entertaining, and

top it off, there's all the promo info and that awesome (Did I say awesome?) color cover gallery!

Just when you think things couldn't get better there's **WAR EAGLES**. This is the first information I've seen anywhere on this legendary unmade film. Thank you, Bob Statzer.

By the way, that's **KONGA** outgrowing Doctor Decker's mansion in the **SCARY SECRET PHOTO**.

Sincerely yours,

KIM L. NEIDIGH San Antonio, TX



GORGOS REVENGE SPECIAL EDITION. 1962.

Hey Dennis,

Horror we...how's bayou?...Sorry, lapsed into E.C. mode for a second there. Anyhow, Re: **SCARY 83: GREAT ISSUE!** Fun **MONSTER MEMORIES**, regular features are very cool as usual but, the best thing is the focus on **GORGOS**! The "other BIG G" is one of my favorite monsters. Coincidentally, I recently completed my **GORGOS** run, as well as my **KONGA** run. Speaking of **KONGA**, the **SCARY SECRET PHOTO** is from **KONGA**.

Keep doin' that voodoo, dude!

MICHAEL DODD Cleveland, TN

The **SCARY SECRET PHOTO** is **KONGA** from American International in 1961...The poor man's **KING KONG**.

MICHAEL AGUILAR Coolidge, AZ

SCARY MONSTERS on the Stands!



Dennis.

My grandson (and new generation monster lover!). Carter Hay, spotted **SCARY MONSTERS #83** in **BOOKS A MILLION** at the Greentree Mall in Clarksville, Indiana. Carter loves to hang out in my monster room, dubbed "Monster Central," and helps in the building and painting of any new kits I can get my claws on. He has a great appreciation for the old films and "old friends" from days gone by. Thanks...**JAMES BELLAMY**, and **CARTER HAYS!**

Scary thanks go to James. Carter and BOOKS A MILLION! Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!
Thanks! —D.J.D.



THE RETURN OF GORGOS SPECIAL EDITION No. 2. Summer 1963.



THE RETURN OF GORGOS No. 3. Fall 1964.

Continued on Page 054...

CHARLTON COMICS GIVES YOU MORE...MONSTERS!

Part 2: **KONGA**, or I WAS *NOT* A TEENAGE GORILLA...

by Mike Bogue

Of all the giant ape movies that have graced—and in some cases disgraced—the silver screen, 1961's **KONGA** does not rank among the best. Saddled with uninspired scripting and pedestrian direction, the movie doesn't finally get around to Konga growing giant until the last fifteen minutes or so, and then when it does, Konga merely shuffles through the streets of London like a disinterested sleepwalker.

Thus, when Charlton Comics obtained the rights to turn AIP's **KONGA** into a comic book, sweeping changes were warranted. Although the names of the characters in the movie and the debut comic were the same, the personalities differed greatly:

In the movie, Dr. Decker (the redoubtable Michael Gough) is a reprehensible madman who orders Konga to murder his enemies. But in the comic, Decker (with no physical or character resemblance to the movie's Gough) is a well-meaning scientist whose experiment goes wrong. Likewise, Margaret is a jealous vixen in the movie, but in the comic, simply a supportive wife.



Margaret (Margo Johns) and Dr. Decker in the movie.

Also in the AIP film, Sandra's boyfriend Bob falls victim to a homicidal Konga. But in the comic, Bob survives, for Konga never attempts to off him. As for Sandra, in the film, she becomes the object of Dr. Decker's lecherous overtures, and he disgustingly paws at her until Konga intervenes: meanwhile, Sandra screams as a carnivorous plant in Decker's greenhouse devours her arm and—by implication—the rest of her as well.

However, in the comic, Decker treats Sandra respectfully, and along with her boyfriend Bob, she is alive at the end. Both Sandra and Bob bemoan the deaths of Decker and Margaret in house fire that resulted from an ever-enlarging Konga bursting free from the Deckers' domicile.



Margaret and Dr. Charles Decker in the comic book.



KONGA insert movie poster.



First issue of the **KONGA** comic book.



Michael Gough as Dr. Decker in **KONGA**.

The writer who made all these changes in Charlton's first issue of **KONGA** was Joe Gill, a prolific comic book scribe who was legendary for being able to complete a professional script in a single day. Gill wrote scores of other Charlton titles including **CAPTAIN ATOM**, **THE BLUE BEETLE**, **SON OF VULCAN**, **JUDOMASTER**, and many more. Although Charlton paid Gill poorly—reportedly he made about a third of what other houses such as DC and Marvel were paying—he did for the most part enjoy creative freedom.

However, Gill experienced a brief foray into DC territory, during which he wrote **THE SECRET SIX**, a sophisticated espionage title akin to TV's **MISSION: IMPOSSIBLE**. Although Gill's scripts for monster titles such as **KONGA** were often awash in clichés, they still displayed a fertile imagination and, often, a sense of ingenuity. For example, in **KONGA #1**, the well-meaning ape does knock off two of Decker's enemies. Why? Because Konga can literally read Decker's mind (a side effect of the carnivorous plant serum) and knows that Dean Foster and Dr. Tagore mean Decker harm.

Steve Ditko drew the first issue of **KONGA**, and in fact, he and writer Gill had worked as a team before, the two of them creating Charlton's **CAPTAIN ATOM** in 1960. Ditko provided artwork for a number of Charlton titles—for example, monster-wise, he drew many issues of **KONGA** and **GORG**. However, the team of penciller Bill Montes and inker Ernie Bache created the art for at least eight issues of **KONGA**. Montes and Bache likewise worked on several issues of **GORG**, as well as other Charlton titles such as **SARGE STEEL** and **FIGHTIN' FIVE**.

Like **GORG**, **KONGA** only enjoyed one movie, but thanks to Charlton, an extended comic book life. From 1960 through 1965, Charlton produced twenty-three issues of **KONGA**, along with #2 and #3 of **KONGA'S REVENGE** and **RETURN OF**. In addition, like Gorgo, Konga appeared in Charlton's 64-page **FANTASTIC GIANTS**, which featured monster reprints.

In the comic, writer Gill envisioned Konga as a well-meaning but alienated freak, due to his size and amazing invulnerability (he routinely survives nuclear blasts). Except in **KONGA'S REVENGE #2**, the great ape goes out of his way not to hurt humans. Konga is a gentle soul trapped in a giant's body.

Of interest too is that the gargantuan gorilla that dies in **KONGA #1** is not resurrected. Instead, **KONGA #2** introduced a new Konga, much as **GODZILLA RAIDS AGAIN** introduced a new Big G, the original Gorgo having died at the hands of Dr. Serizawa's oxygen-destroyer.

KONGA #2 finds Bob and Sandra, now married, residing in Australia where Bob works as a university professor. Sandra has an affectionate pet monkey she names Konga, and when Bob gives the new Konga a dose of irradiated plant serum, the monkey swells into a skyscraping colossus. It is this Konga who inhabits the Charlton adventures for the duration of the great ape comic book tenure, a Konga who fondly remembers Sandra's kindness to him, pining to somehow be reunited with her again.

Like Gorgo, Konga takes on many roles—Minor Metro Masher; Lost World Explorer; Behemoth Basher; E.T. Adversary; Commie



Konga Knows that Dean Foster means Dr. Decker harm and Knocks him off.



Crusher; and Estranged Outsider.

MINOR METRO MASHER

Unlike most giant monsters, Konga disdains city trashing. In fact, it is only in **KONGA'S REVENGE #2** that the giant ape becomes fed up with humans and deliberately embarks on a campaign of metropolis mauling. Otherwise, Konga's destructive forays against humankind are unintentional or, in the case of dictators, motivated by a need to crush man-made injustice. For example, in **KONGA #16**, an American ambassador says, "Konga seems to have an instinctive love for democracy and he detests evil in men!"

In addition, Konga does destroy the habitats of



Bob Kenton (Jess Conrad) and Sandra Banks (Claire Gordon) in KONGA.

hostile aliens (the only kind who appear in KONGA). In #16, the great ape smashes an extraterrestrial city-state curiously located in North Africa, and in #18, demolishes an otherworldly metropolis on Mars. But by and large, KONGA refrains from intentional destruction—as KONGA #8 says, “Konga had never taken a human life.” That declaration is



Bob and Sandra in the KONGA comic book issue #1.

flesh-eaters and wins. But no sooner has he bested his dinosaurian opponent than the island's volcano erupts, followed by the sinking of the entire island. (This is known as “Lost World Syndrome,” the fate of any cinematic prehistoric preserve upon which modern-day humans venture.)

In #3, natives on an unidentified island worship a statue of a monster (this calls to mind a similar situation in 1962's **VARAN THE UNBELIEVABLE**). Soon a monstrous sea serpent appears offshore, and KONGA naturally battles the beast. But the island appears to foster no other antediluvian life.

Not so for #8—“The Land of the Frozen Giants.” To escape humans and his own loneliness, KONGA ventures to Antarctica. There he blunders into a tropical lost world located far beneath the ice. All the prehistoric fauna of this locale apparently don't take kindly to fur-covered strangers—they gang up on KONGA like bullies confronting the new kid in school. Although menaced by a triceratops and a T. Rex, KONGA's only extensive battle in this Arctic hothouse is waged against a monstrous pteranodon with a 120 foot wingspan—Rodan's got nothing on him! At story end's, KONGA escapes to a South Seas island.

And yes, the above does sound a bit like the premise of 1957's **THE LAND UNKNOWN**, albeit altered to feature an enormous ape in



arguable (what about his urban renewal initiatives in KONGA'S REVENGE #2?), but points to the giant gorilla's general benevolence.

LOST WORLD EXPLORER

The “lost world” is a species of film well preserved by cinema, all the way from 1925's silent **THE LOST WORLD** (Don't miss purchasing our **SCARY 2012 SUMMER SPECIAL #4** featuring **THE LOST WORLD** before they are all gone and lost. —D.D.) to



Bob and Sandra survive in the KONGA comic book, now married and living in Australia they unleash a new KONGA in issue #2.

BEHEMOTH BASHER

As already mentioned, in #3, Konga fights and beats a colossal sea serpent in an epic three-page battle, highlighted by an impressive full-page panel in which Konga tangles with the aquatic monster in the background while natives and the two tied-to-stakes protagonists react in the foreground. In #4 (December

THE WATER CHURNED TO FOAM AND THE GIANTIC WRECKED THE SCUBA AND SCORCH OF THE MONSTROUS ANTAGONISTS SUDDEN THE BATH OF THE ISLANDS IT WAS A HIGHWAY STRUGGLE TO THE CENTER BETWEEN CREATURES THAT COLLAPSED IN ANOTHER WORLD, WHERE FRIGIDITY AND DESTINY SOUGHT.



In **KONGA** #21, the alien Yagolians sic Lukk, their gargantuan champion, on an unsuspecting Earth. The robot-like colossus promptly begins attacking cities, and like an unannounced swipe of Jay Leno's chin knocking passerby's silly, Konga inevitably confronts the alien ogre. Lukk blasts Konga with a ray-gun. No effect. So you would assume a knock-down, drag-out, pulse-pounding battle between the two titans just has to be the next step. Wrong. Instead, with one punch, Konga literally knocks Lukk's block off—Rock 'Em.

HE'S STILL
LOVES ME, BUT
HE'S SO... SO...
BIG. HE'S
RIGHTER
AM I?

HE'S
STILL
BECOMING
SANDREA; I
NEED YOU
YIGOTS FOR
THE SERUM.
WHAT AM I
GOING TO DO?

KONSA WAS ALMOST PARALYZED WITH LOATHING AND FRIGHT/ NEVER HAD HE BEHOLD SUCH A HIDEOUS CREATURE/ FEAR-FROZEN, HE WATCHED THE THING REAR UP UNTIL THEY WERE ALMOST EYE-TO-EYE...



But it's no dream that Konga's bouts with colossal contenders were few and (very) far between. Too bad Konga never took on Reptilicus, or better

still Gorgo.

E.T. ADVISORY

Like Gorgo (SEE: SCARY MONSTERS #83!) , Konga fought for mother earth many a time. For example, in #7, aliens who have evolved from vegetables (shades of **THE THING FROM ANOTHER WORLD**) land on a deserted island and proceed to construct their "mammal-killing ray" (so apparently it has no effect on reptiles, insects, and bacteria?). Konga foils their plan by mangling their spaceship as though it were made of foil.

(And I can't go on until you hear just how these veggie E.T.'s were going to "aim" their death ray—to quote one of the alien leaders, "With the ray center we will send rays aloft to bounce off their nearby planets and back to earth, covering every corner of this planet and killing all mammalian life!" Nuff said.)

In #14, Konga confronts the malevolent Jilakos, who arrive on earth in spacecraft that resemble brightly-colored beach balls—but alas, without Frankie and Annette. No matter how they try, the Jilakos just can't obliterate Konga, so they ask their super-computer how they can defeat the monstrous ape. The computer's reply? "Make friends."

Of course, Sandra explains to Konga that the Jilakos don't want to be friends—like Tupperware ladies, they want to take over the earth. So one by one, Konga hurls the aliens' beach ball shaped spacecraft into orbit literally. Talk about a throwing arm to die for—take that, Peyton Manning!

And speaking of dying, that's just what the insidious Marsians (that's the Charlton Comics' way of spelling Martians) have in mind for us hapless earthlings. They capture both Konga and a U.S. military pilot and spirit them to Mars. There, the pilot reverses the alien's remolecularizer effects on Konga, who then proceeds to kick Marsian backside big-time. Consequently, the Marsians agree to a no-war truce, and all is well with the world once again.

We already mentioned #21's Yagolians. Their "champion" Lukk doesn't even go the distance with Konga but perishes after one punch—I guess they just don't make alien contenders like they used to.

COMMIE CRUSHER

Never let it be said that Konga didn't strike a blow for the free world. Like Gorgo, Konga was anti-U.S.S.R. all the way. In fact, a narrative block in **KONGA** #19 states, "He [Konga] smelled the taint of communism." And #10 has a character declaring, "It [Konga] must be an American tool of aggression!" Konga's actions appear to bear out this assertion. For example, in #19, Konga demolishes a Soviet missile base. Yet curiously, Communist China and the Soviet Union don't figure as prominently in **KONGA** as they do in Charlton's



GORG.

ESTRANGED OUTSIDER

The title of **KONGA** #12 is "The Lonely One," and this phrase sums up Konga's persona. He is only one of his kind. Desiring companionship, he finds it intermittently, but like fame for humans, peace remains fleeting for giant monsters.

Of course, Konga starts out as a pet, a small monkey clearly happy in the care of owners Sandra and Bob. In fact, once Konga becomes a giant, he often longs for Sandra. More than once, Bob and Sandra attempt to shrink Konga, but he always reverts to his former gargantuan self. Both characters—especially Sandra—appear frequently throughout the comic book series, and Kong even dreams about her.

At times, Konga appears to find peace. In

#4, Konga lives in harmony with a native tribe, and in #6, after shrinking, Konga becomes the chief among a group of island-dwelling apes, a sort of simian prince among his peers. But just as it seems he has found a cozy niche, life hurls him back into the maelstrom—for example, later in #6, Konga is captured and brought to London to perform as the prize attraction for Wilhelm's International Circus à la Gorgo.

In #17, Konga rescues a blind hermit from giant crabs. The kindly old man says of Konga, "His heart is full of love." Flower Power in a 1960's comic book about a giant ape? Sure, why not? Maybe the Beatles were right—maybe all we do need is love.

Indeed, with Konga's help, the dying hermit persuades two warring races—the Pygmies and the Blue Men—to cease their hostilities. Laugh about it, smirk about it, roll your eyes about it, but #17's story posits that fear creates hatred between human tribes (paging nationalism, racism, cronyism), but love—perfect love—drives out fear.

About midway through his comic book career, it appears that in #12, Konga may have finally found the bliss for which he pines. Initially, an avalanche in the Swiss Alps buries Konga, only his head showing above the mountain of snow. But later, Sandra and Bob lead Konga from Europe to an unnamed island where he will be safe. There, Sandra and Bob stay with Konga, and it appears that the Lonely One will endure loneliness no more.

CHARLTON COMICS GIVE YOU MORE!

THE LONELY ONE

THE GOD FOOT BEHemoth... THIS UNBELIEVABLE PHENOMENON OF A SCIENTIST'S BRAIN WHICH HAD BEEN TRANSLATED INTO FLESH AND BLOOD... THIS CREATURE WHICH COULD NOT BE KILLED WAS A TERRIBLE FACT... AND HE WAS A HUMAN-BLOOD... HAMMERED INTO ANIMAL... ONCE A PART OF A LOVELY WOMAN AND A LUCKY MAN... HE HAD CHAINED HIMSELF TO HIS LOVE... AND HAD BEEN LOVED AND HE LOVED THEM AND HE REMEMBERED THE FEELINGS OF LOVE... AND HIS GREAT CRIBED GLADLY FOR WHAT HAD BEEN AND WAS NO LONGER THE HUMAN PRIMATE SCARED HIS MISTRESS AT THE LAST AND LOVELY PLACES WHERE MAN AND HIS THOUGHT HAD OF HIS LIFE... AND LOVED HIM BACK TO THE PRICES OF CIVILIZATION TO BECK FRUITLESSLY AGAIN FOR SOMEONE TO LOVE WHO COULD LOVE HIM.



But come now—could it last? Does it ever? In the very next issue, and without explanation, Konga once again finds himself a stranger in the strange land of fickle humans. Not that everyone is against him—for example, in #18, military pilot Captain Beamis says, "Konga has kept saving all mankind despite man's inhumane treatment of him. I suggest we treat Konga with respect from now on..."

Amen?

KONGA KLOSURE

From 1960 through 1965, Charlton's **KONGA** series basically gave comic book buying kids their money's worth. The artwork was always professional and kinetic; Konga appears intimidating but believably benign. Other monsters throughout the series—especially #3's sea serpent and #23's dragons—were satisfying rendered and would have been right at home in a Japanese monster movie or a Ray Harryhausen epic.

Story-wise, making **KONGA** sympathetic didn't seem like a stretch—he was already an intelligent mammal. Making Konga an outcast probably resonated with many a Monster Kid who at times likewise felt lonely and misunderstood themselves. Indeed, Charlton's Konga had more in common with Karloff's Frankenstein Monster than with fellow giant monsters.

Near the end of **THE BRIDE OF FRANKENSTEIN** as the Bride hisses at him, the Karloff Monster's loneliness and despair are summed up in a single line—"We belong dead." But if Charlton's Konga could speak, his final line probably would have been, "We belong home."



Issue #3, October 1961.



Issue #4, December 1961.



Issue #8, September 1962.



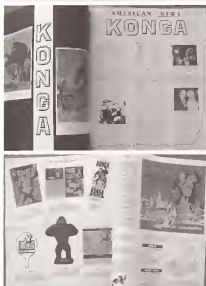
Issue #21, February 1965.

BONUS!

KONGA

PRESSBOOK

*Special Scary Thanks go to
Ed "Second Chance" Shea
for the use of his pressbook!*



SCARY 84! 21ST ANNIVERSARY ISSUE!

KONGA

(Production Story)

Herman Cohen's latest production for American International Pictures, KONGA, was filmed in London using SpectaMation, a process Cohen helped develop specifically for the picture with his Director of Photography, Desmond Dickinson. Filmed in Color, KONGA presents a story which will appeal to all ages, that of a small chimpanzee brought back from the jungles of Africa by a ruthless scientist who experiments with the animal until it becomes a monstrous gorilla over 100 feet tall which wreaks havoc in London.

MEAT-EATING PLANTS USED

✓The scientist in KONGA also brings back several species of carnivorous plants which play an important role in his experiments. The plants used in the picture actually exist in the famous Kew Gardens, near Richmond, Surrey, in the tropical plant house, but for KONGA these plants were magnified approximately 30 times for the greenhouse sequences in the picture. The juice from the plants is the essential ingredient for the scientist's work in the story, and it is that serum which stimulates growth in stunted life and which Dr. Decker uses to change the little chimp into a towering gorilla. The Venus Fly-Trap, considered by scientists and botanists to be the most amazing plant in the world, is seen in motion with 'mouth's ready to catch and digest flies, birds and raw meat.

LOCATIONS

Many of the important sequences in KONGA were shot on location in and around London. Night shots filmed in the vicinity of South Croydon created a stir in the neighborhood of that London suburb, when machine-gun fire, the marching tread of troops and policemen with streams of cars and crowds of extras disturbed the quietness of the early hours of the morning and residents were awakened out of their sleep. Dogs barked and curious children kept anxious parents on the go. And, when the camera crew accidentally set up their equipment on the roof of a bank, the switchboard at the local police station was flooded with calls!

The unit spent two weeks at the Elstree studios in London for scenes in a large greenhouse where the unusual carnivorous plants were on display in the story. Good weather was lacking when the scene showing Dr. Decker taking his pupils into the woods to study wild flora was shot. Fortunately, the sequence called for rain, and nature supplied more than enough. Another location site used was the grounds of Whitelands College which is a training center for Church of England female teachers. Many famous London landmarks appear in the story — Buckingham Palace, St. Paul's Cathedral, Tower Bridge, Big Ben and the Houses of Parliament.

KONGA stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon, John Lemont directed from a script by Herman Cohen and Aben Kandel. Picture opens at the Theatre.

OUTSTANDING CAST

Michael Gough returned to Britain after he had just finished a star role in the Broadway production "The Fighting Cock" with Rex Harrison to play the role of the Botany professor, Dr. Decker. Margo Johns plays her first starring role on the screen as Margaret, Decker's assistant, whose love for him eventually leads to her death and his. Margo established a name for herself a couple of years ago when she replaced Patricia Neal in the London production of Tennessee Williams' play "Suddenly Last Summer."

Two relative newcomers to the screen, Jess Conrad and Claire Gordon, play the other two principal roles. Jess is widely known as a teenage singing idol in Britain and also as a star in a British teenage television show. Claire has appeared on numerous TV shows and in several motion pictures in small roles. Before acting, she was a highly successful model for both 'pin-up' and fashion layouts.

013 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Michael Gough holds his pet chimpanzee Konga which he brought back from Africa. He plans to use him in experiments which will revolutionize human growth in American International's KONGA, a Herman Cohen Production in Color and SpectaMatton, also starring Margo Johns, Jess Conrad and Claire Gordon.

2 COL SCENE MAT 2-H

MICHAEL GOUGH

(Biography)

Distinguished British character actor Michael Gough has the starring role in American International's KONGA, a Herman Cohen Production in Color and SpectaMatton. Gough portrays Dr. Charles Decker, a Botany professor who discovers a fantastic rapid-growth serum which will revolutionize human growth. He uses it successfully on his pet chimpanzee, Konga, and later uses Konga, now grown to monstrous proportions, to wreak havoc and death in London.

Gough was starring on Broadway in "The Fighting Cock" with Rex Harrison when the role of Dr. Decker was offered to him. Herman Cohen, producer of KONGA, had worked with Gough in American International's "Horrors of the Black Museum" and specifically wanted him for the role.

Although he was born in the Malay States and educated in Ireland, he achieved fame as an actor in England. At the age of 19, he joined the Old Vic School of Acting, and played several seasons in Shakespeare. He has appeared in a long list of internationally-known films which include "Richard III," "Robin Hood," "The Sword and the Rose," "The Horses Mouth" and "Horrors of the Black Museum." He has also appeared in many television shows and plays and in 1959 he won the much-coveted British Annual TV Award for the Best Actor for his performance in "The Lust Remains."

He is married to former actress Ann Leon. They have two children, 18-year old Simon and 6-year old Emma. Besides acting, Gough is quite a painter and has done cover illustrations for several books.

KONGA also stars Margo Johns, Jess Conrad and Claire Gordon and will open at the Theatre on



Talented stage and screen actress Margo Johns plays Margaret in American International's KONGA, a Herman Cohen Production in Color and SpectaMatton, starring Michael Gough, Jess Conrad and Claire Gordon.

1 COL SCENE MAT 1-M

MARGO JOHNS

(Biography)

Auburn-haired actress Margo Johns gets her first starring role in American International's KONGA, a Herman Cohen Production in Color and SpectaMatton. She portrays Margaret, scientist-assistant to Dr. Decker, who is finally destroyed by her blind love for the Doctor.

Margo Johns was born at Haroldwood, Essex and was educated at boarding school in Brighton. Her father was a well-known musical conductor and her mother was a concert singer. It was natural that with such a background, she would choose acting as a career. However, her parents were not in favor of it, and respecting their wishes, she began work as a secretary in London.

When her parents died, Margo decided to try acting. She joined the Worthing Repertory and appeared in a number of plays including "An Inspector Calls" and "But for the Grace of God." Now an established actress, she got her first part in London's West End in "Stage Door." She had her greatest stage success in Tennessee Williams' "Suddenly Last Summer" when she replaced Patricia Neal. Miss Johns has also appeared in many television plays.

She is married to British actor Bill Franklyn and has one small daughter, 7-year old Sabine, who has already made her screen debut with her father.

KONGA also stars Michael Gough, Jess Conrad and Claire Gordon. It opens at the Theatre.





Konga, now grown to tremendous proportions, clutches the body of his master Michael Gough, as the Army corners him near Big Ben after his rampage through the streets of London in this scene from American International's KONGA, a Herman Cohen Production in Color and SpectaMation starring Margo Johns, Jess Conrad and Claire Gordon.

2 COL SCENE MAT 2-F

"KONGA" NO MECHANIZED MONSTER

American International's mighty KONGA will be a revolution, as well as a revelation to movie audiences everywhere for it presents a new screen technique called SpectaMation. No mechanized monster is used. Instead, a live chimpanzee, through 'tricks' performed inside the camera, will grow into a monstrous gorilla standing over 100 feet tall to threaten the city of London and many of its famous landmarks including Big Ben.

KONGA stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. The Color film was directed by John Lemont from a screenplay by Aben Kandel and Herman Cohen. Cohen also produced the picture which opens.....at the.....Theatre.



Margo Johns cannot believe that the gorilla Konga is the same small chimpanzee that Michael Gough brought back from Africa in this scene from American International's KONGA, a Herman Cohen Production in Color and SpectaMation, also starring Jess Conrad and Claire Gordon.



AN AMERICAN INTERNATIONAL PICTURE



Michael tough carefully cares for his carnivorous plants as he hopes to derive a serum from them, which will revolutionize human growth in this scene from American International's KONGA, a Herman Cohen Production in color and SpectaMation, also starring Margo Johns, Jess Conrad and Claire Gordon

2 COL SCENE MAT 2-D



Margo Johns feels certain that Michael Gough has used Konga to have the Dean of the College murdered when he tried to interfere with his experiments in this scene from American International's KONGA, a Herman Cohen Production in Color and SpectaMation, also starring Jess Conrad and Claire Gordon.

2 COL SCENE MAT 2-I



BEAUTY AND THE PRODUCER—Curvaceous Claire Gordon and Herman Cohen, producer of American International's science fiction spectacle, "Konga", take time out on the set during filming of the thriller which opens..... at the..... Theatre. Miss Gordon stars in "Konga" together with Michael Gough, Margo Johns and Jess Conrad.

2 COL SCENE MAT 2-P

HERMAN COHEN

(Biography)

One of the youngest and most successful producers on both sides of the Atlantic today is 33-year old Herman Cohen, who brings a new technical process to the screen called SpectaMation in his latest production KONGA for American International Pictures. Cohen and his Director of Photography, Desmond Dickinson, thoroughly tested the process before using it in KONGA, which brings some startling effects to the screen.

During his meteoric nine years of production, he is credited as one of the originators of the horror-cycle in the film industry with such pictures as "I Was a Teenage Werewolf," "I was a Teenage Frankenstein," "How to Make a Monster," "Horrors of the Black Museum" and his latest production KONGA. Cohen defends his juvenile "horror" pictures saying that they never portray a juvenile under the influence of alcohol, narcotics, tobacco or armed with guns, switch-blade knives or other weapons attributed to juvenile delinquency.

He attributes his success to his keeping in personal contact with the bulk of today's movie-goers—young people in the 12 to 26 age group—by traveling all over the world speaking at high schools, colleges and other young people's groups to determine their taste in screen entertainment.

Born in Detroit, Herman Cohen started his motion picture career at the age of 12 as an usher in a Detroit Theatre. By the time he was 16, he was House Manager at Detroit's Dexter Theatre. Following a two-and-a-half year stint with the Infantry towards the end of World War II, he returned to Detroit as House Manager of the Fox Theatre.

Turning 23, Cohen went to Hollywood to become a film producer, a goal he quickly reached after serving a four-picture apprenticeship as a producer's assistant at Realart. He then formed his own company and became the youngest member of the Screen Producers' Guild. His latest production KONGA, which he co-authored with Aben Kandel, looks to be another top boxoffice attraction.



Claire Gordon stars as Sandra in American International's KONGA, a Herman Cohen Production in Color and SpectaMation starring Michael Gough, Margo Johns and Jess Conrad.

1 COL SCENE MAT 1-K

CLAIRE GORDON

(Biography)

In her first starring role, Claire Gordon as Sandra, comes to a very gruesome end in American International's KONGA, a Herman Cohen Production in Color and SpectaMation. Sandra, thoroughly fascinated with her Botany professor, is invited in his home for dinner. He takes her on a tour of his greenhouse to show her his prized carnivorous plants and when Konga, a gorilla grown to monstrous proportions, wrecks the greenhouse, Claire becomes dinner for one of the plants.

She has been quietly paving a career for herself over the last two years. Before taking up an acting career she had been in great demand as a fashion and photographic model. Spotted by a talent agent, she began work in television and has appeared in small roles in such pictures as "Surprise Package," "League of Gentlemen" and "Make Mine Mink." Claire made her West End stage debut in "The Darling Buds of May" and has worked with the Footmouth Repertory Company.

Claire, an engaging blonde with dark brown eyes and a perfect figure, was born in Cambridge, England in 1941. Until recently a cameraman's dream for "pin-up" photographs, she hopes to retain her stature as a dramatic actress attained in KONGA.

Starring in KONGA are Michael Gough, Margo Johns and Jess Conrad. Picture opens at the Theatre.



Margo Johns in a fit of jealousy, gives Konga an overdose of the growth serum hoping to turn him against Michael Gough, but Konga turns on her instead in this scene from American International's KONGA, a Herman Cohen Production in Color and SpectaMation, starring Michael Gough, Jess Conrad and Claire Gordon.

2 COL SCENE MAT 2-G

SERUM IN "KONGA" WITHIN THE REALM OF POSSIBILITY

American International's KONGA, a Herman Cohen Production in Color and SpectaMation, tells the story of a Botany professor who, after spending a year in the jungles of Africa studying its unusual plant life, returns to England with a theory which will revolutionize human growth. His theory is proven when he creates a serum derived from carnivorous plants and uses it on his pet chimpanzee, Konga, who grows to tremendous proportions.

The serum used in KONGA was a figment of the writer's imagination, but in this age of progressive scientific discovery, this science-fiction drug could become factual. It is a well-known fact that plants are one of man's greatest allies in the fight against disease—consider penicillin, a valuable tool in today's medicine.

Drugs obtained from plants are an ancient science, originating with the early Egyptians. They learned the value of plant life even before the birth of Christ. Many drugs were chosen for their odor because pleasant smells were believed to be able to ward off evil spirits and diseases. In medieval times physicians carried small bouquets of sweet-smelling flowers and they often wore an elaborate hood designed so that the air they breathed was first drawn through a pad of herbs.

Today, many plants are used in science and medicine: poppies for their pain-killing properties; aloe and castor beans as purgatives; squill, a bulbous plant, has an effect similar to Digitalis on the rhythm of the heart and quinine for its effect on malaria and other jungle fevers. Deadly Nightshade produces the valuable drug Tropine, which is widely used by oculists. It is also used in treating tuberculosis. The root of the Mandrake plant is a pain killer, used for relieving toothaches and for general surgery. Plant life, drugs and medicine have been united by the application of modern scientific methods for the benefit of mankind.

In view of this, it is possible that in some future time, a serum will be discovered which will stimulate growth in human life. If this happens, it is hoped that science will keep check on the new discovery or our descendants will be walking around the world in one stride!

KONGA stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. John Lemont directed from a screenplay by Aben Kandel and Herman Cohen. Picture is currently playing at the.....Theatre.



Margo Johns watches as Michael Gough prepares to inject a special serum into his pet chimpanzee Konga in this scene from American International's KONGA, a Herman Cohen Production in Color and SpectaMation.

2 COL SCENE MAT 2-A

"SAM" SYLVANO PLAYS TITLE ROLE IN "KONGA"

A bright new star, Sam Sylvano, appears on the screen in Herman Cohen's production KONGA, in Color and SpectaMation for American International Pictures. Sam, a six-year old chimpanzee, belongs to Sylvano, a circus-animal trainer and has appeared in nightclubs, stage productions and television—a formidable background for any performer.

Sam normally works as part of a 'chimp' trio and usually holds the audience in the palm of his hand—or is it paw? KONGA audiences will see Sam smoke, read and act as a butler when he descends a staircase with a tea-tray loaded with cups and saucers.

Sam plays the title role in the picture and after a few rehearsals began to act to the sound of the name Konga. Charles Darwin had the right idea when he said that "an animal of the chimpanzee or gorilla family was the closest link between animal and man," for Sam can do almost anything that man can do. The only thing of which he disapproved was having to part with his Chimpure vest and pants for his role in the picture.

KONGA stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. The Aben Kandel-Herman Cohen screenplay was directed by John Lemont and is currently playing at the.....Theatre.

ACTOR GOUGH ALSO ILLUSTRATOR

Versatile Michael Gough, currently starring in American International's KONGA, a Herman Cohen Production in Color and SpectaMation, is not only a distinguished British actor but a talented artist as well. During the time he was working on KONGA, he designed a cover for a book of poems entitled "Clear Lake Comes From Enjoyment" by Denis Gough. His drawings also grace the covers of several other books.

KONGA also stars Margo Johns, Jess Conrad and Claire Gordon. John Lemont directed from a screenplay by Aben Kandel and Herman Cohen.





Michael Gough carefully measures out his new rapid-growth serum which he intends to try out on his pet chimpanzee in this scene from American International's **KONGA**, a Herman Cohen Production in Color and SpectaMatin, also starring Margo Johns, Jess Conrad and Claire Gordon.

1 COL SCENE MAT 1-L



Jess Conrad plays an ill-fated college student in American International's **KONGA**, a Herman Cohen Production in Color and SpectaMatin, starring Michael Gough, Margo Johns and Claire Gordon.

1 COL SCENE MAT 1-O

CARNIVOROUS PLANTS Featured in "Konga"

Producer Herman Cohen is a man who knows what he wants on the screen — and gets it. In his newest production **KONGA** for American International Pictures, carnivorous plants play an important part. From the sap of these plants, a scientist played by Michael Gough, concocts a serum which stimulated growth. Cohen, a stickler for realism, went to the trouble of having his art director and special effects technician check up on these plants at Kew Gardens, near London.

A plant known as the Venus Fly Trap or *Dionaea Muscipula* was found in Kew, but for cinematographic purposes, copies of these plants were magnified 50 times their normal size. They are a fascinating species which, in their normal habitat, catch and eat flies, insects and small birds.

Another famous jungle plant which features prominently in **KONGA** is the Pitcher Plant, also carnivorous. The action of the plant's digestive organs makes them look as though they are breathing.

KONGA is in Color and a new process, SpectaMatin. It stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. John Lemont directed from a screenplay by Aben Kandel and Herman Cohen. **KONGA** is currently at the Theatre.

JESS CONRAD

(Biography)

Young Jess Conrad reaches screen stardom with his role in American International's **KONGA**, a Herman Cohen Production in Color and SpectaMatin. As Bob Kenton, a college student, he finds himself the rival of his science teacher for the love of Sandra, a classmate, which leads to his death at the hands of Konga.

Jess was born in South London in 1940, the eldest son of a former jazz pianist. Jess first rose to fame in a British teenage television show and from there was signed by Decca Records. His first hit record was "Cherry Pie" and was followed by "Once Upon a Time" which he sings in the picture. He has appeared in small roles in several features.

Besides his acting career, Jess is also quite a sportsman. He plays Colkooper for the British Television All Stars Eleven Football Team on weekends and the proceeds from the games go to charity. He also likes tennis, swimming and riding. He has two brothers, younger than himself, and lives at home in Dulwich Village, not far from London's West End.

KONGA is currently playing at the Theatre and stars Michael Gough, Margo Johns and Claire Gordon.



Michael Gough invites one of his students, Sandra, to dinner and shows her the weird plants he brought back from Africa in this scene from American International's **KONGA**, a Herman Cohen Production in Color and SpectaMatin, also starring Margo Johns and Jess Conrad.

2 COL SCENE MAT 2-J



Claire Gordon, one of Michael Gough's college students, is brought to his greenhouse to see his rare carnivorous plants and is caught in the jaws of one of them in this scene from American International's **KONGA**, a Herman Cohen Production in Color and SpectaMatin, with Margo Johns and Jess Conrad.

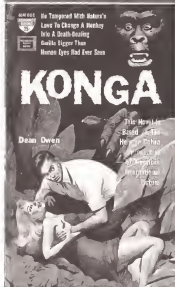




BONUS KONGA IMAGES!

(Above and left) KONGA starring on the FAMOUS MONSTERS trading cards from 1963.

(Below) A rare behind-the-scenes photo of Herman Cohen on the miniature set with KONGA



(Left) Monarch
paperback novel
based on KONGA.





She was not alive...
nor dead... Just a

WHITE ZOMBIE

Performing his every desire



THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD MUMBLINGS

WHITE ZOMBIE

The Dead Walk Among Us!

The sound of voodoo drums rises in the distance as a group of mourners dig a grave with shovels and pickaxes. They slowly begin chanting as they continue to work—Ooh wa wa wa, ooh wa wa wa... A horse drawn carriage approaches and is forced to stop as this group is blocking their path. Inside the carriage is a well-to-do American couple. The driver explains this strange ceremony to them, saying, "They fear those who steal dead bodies, so they dig graves in the middle of the road where people pass by all the time."

"Well, that's a cheerful introduction for you to our West Indies," the male passenger tells his bride to be.

Cheerful indeed! Thus begins the story of **WHITE ZOMBIE**, the 1932 zombie movie directed by Victor Halperin. The engaged couple is Madeline (Madge Bellamy) and Neil (John Harron), who have come to Haiti on special invitation from plantation owner Monsieur Charles Beaumont (Robert Frazer), who offered the use of his plantation as a wedding spot and honeymoon location.

The carriage pulls away from the morbid scene and continues towards the Beaumont plantation. They soon come across a man dressed in a long cape and wide brimmed hat. The driver stops to ask the man for directions to the Beaumont estate, but he says nothing, merely steps closer to the carriage while staring intently at Madeline. Behind him a group of blank-eyed, shabbily dressed men are slowly making their way toward the carriage. The driver spots them and exclaims, "Zombies!" He quickly spurs the horses onward. As the carriage speeds away the stranger reaches out and grabs Madeline's scarf, ripping it from her neck. This man is Murder Legendre (Bela Lugosi), the local witch doctor and voodoo master. The carriage winds past a graveyard as Legendre tucks his prize into his breast pocket.

Upon arrival at the Beaumont estate Neil asks the driver, "Why did you drive like that we might have been killed?"

"Worse than that, Monsieur, we might have been caught."

"Caught? By whom, those men you spoke to?"

"Those are not men, Monsieur, they are dead bodies."

"Dead?"

"Yes Monsieur, zombies! The living dead. Corpses taken



from their graves and made to work in sugar mills, or fields at night."

As they ponder the driver's warning a figure approaches the house. This is Dr. Bruner, who has been summoned to the Beaumont estate to marry the young couple. They make their way inside and Bruner immediately becomes suspicious of Beaumont's motives. Beaumont greets the trio and welcomes them to his home, showing special warmth toward Madeline. While they are shown to their rooms to prepare for the wedding, which is to be held within the hour, Beaumont slips outside to a waiting carriage. The driver of this carriage has a ghastly complexion and blank eyed stare similar to the men on the hillside earlier... He is one of Legendre's zombies!

The carriage takes Beaumont to a sugar mill, which is in full production even in the dead of night. More blank eyed men

carry baskets of sugarcane, which are tossed into a huge press and crushed between giant blades. The blades are turned by means of a large wheel, operated by a team of Legendre's zombies who mindlessly toil away, walking in circles pushing the spokes of this wheel. One of the zombies loses his balance and falls into the mill, but production continues



without missing a beat, the man presumably crushed along with the sugarcane.

Beaumont is led to Legendre's office. He tells Legendre of the wedding and asks if there is any way it can be stopped, as he wants Madeline for his own. Legendre says no, he has looked in her eyes and she loves another. The only way to have her is through the black arts. He gives Beaumont a small vial of liquid, and instructs him to give her just one drop, in a glass of wine, or a flower. He will do the rest.

Back at the Beaumont estate the wedding is about to take place. Beaumont makes one final, desperate plea for her affection. He tells Madeline how he feels and asks her to leave Neil and run away with him instead. She spurns his advance, telling him not to spoil things. Beaumont gives her one last gift, a flower which has been treated with Legendre's potion. After the ceremony they are enjoying dinner. Legendre sneaks onto the grounds of the mansion and carves a candle into the shape of a woman. He wraps the scarf he retrieved from Madeline and burns it. Madeline gazes into a glass of wine and informs Neil, "I see... death," then collapses in his arms.

Madeline is pronounced dead and buried in the Beaumont family crypt. This throws Neil into a state of depression, and he begins drinking heavily to wash away his sorrows. It turns out, however, that Madeline isn't really dead, merely in a trance. Legendre returns with Beaumont and a pack of zombies to retrieve her from the crypt during the night. They carry her back to Legendre's estate, an aging castle high on a cliff overlooking the ocean. Once there Beaumont learns that Legendre is not a man to be trifled with, as he tricks Beaumont into drinking a glass of wine laced with the same voodoo elixir.

Dr. Brunner begins to piece together what has happened and convinces Neil that Madeline may in fact still be alive. He has been studying voodoo practices on the island and surmises she



may instead be under the spell of a voodoo curse. Discovering her crypt empty, the two set out to rescue her. It is up to them to save her from the clutches of Beaumont, Legendre, and the power of voodoo...

WHITE ZOMBIE was made in 1932 and is acknowledged as the first feature length zombie film. The zombies in this movie are pulled from traditional voodoo mythology, and very much unlike the flesh eating "Romero" zombies of today. In fact they aren't dead at all, merely held in trance and controlled by Legendre, blindly following orders but incapable of independent thought or actions.

The element of zombies working the sugar mill is especially powerful, and reminiscent of real life sugar plantations of the

18th century, where slaves were forced to work under grueling conditions. Many unfortunate workers died under these harsh conditions, living a life not that dissimilar to Legendre's zombies in ways.

The most intriguing moment in this film for me occurs when Legendre tricks Beaumont into drinking the elixir-laden wine. Legendre watches as Beaumont slowly loses the use of his physical capacities. He questions him like a curious scientist probing a patient.

"Can you still hear me? It is unfortunate you are no longer able to speak. I should be interested to hear you describe your symptoms. You see, you are the first man to know what is happening. None of the others did."

The title **WHITE ZOMBIE** is interesting in its own right. Madeline, dressed in virginal white, is stolen away and corrupted by the evil Legendre, who is always dressed in villainous black. She is a white





zombie in a superstitious, foreign land, surrounded by dark skinned native Haitians. The title conjures forth imagery of the terrible atrocities that would be visited upon the helpless white woman once she falls prey to primitive savages. Though always dangerous to judge a film by the politically correct standards of today, the title is nonetheless reflective of the attitudes of the time. A condescending attitude toward blacks is apparent from the very first scene, where the enlightened white passengers are shocked at the primitive burial ceremony. When Dr. Bruner informs Neil that Madeline may still be alive, he says:

"Surely, you don't mean she's alive? In the hands of natives? God, no! She's better dead than that!"

Though **WHITE ZOMBIE** suffers from poor pacing and acting (particularly from John Harron) it nonetheless has enough going for it to make it worth watching. The atmosphere is creepy throughout and this is Lugosi in his prime, just one year removed from *Dracula*. The voodoo elements are interesting and Lugosi turns in a strong performance as Murder Legendre. This is a great late night fright film, particularly around Halloween time. If you haven't seen it do yourself a favor and check it out!



WHITE ZOMBIE AND THE LURE OF LEGENDRE

Makeup guru Jack Pierce is arguable best remembered as the man responsible for the look of the Universal Studios characters Frankenstein, the Wolfman and the Mummy. His makeup designs helped put Universal on the map and turned these characters into iconic symbols of horror cinema. But Pierce created many other interesting designs over the years, and one of my favorites is Murder Legendre from the film **WHITE ZOMBIE**, played by Bela Lugosi.

The previous year Lugosi and Pierce had worked together on **DRACULA**, but Lugosi did his own makeup for that film. Tasked this time with developing an original look for the voodoo villain of **WHITE ZOMBIE**, Pierce took the reins and turned in a unique and memorable design.

Lugosi and Pierce would go on to work together many times after this, in fact collaborating on a total of eleven different films. These were **DRACULA** (1931), **WHITE ZOMBIE** (1932), **MURDERS IN THE RUE MORGUE** (1932), **THE BLACK CAT** (1934), **THE RAVEN** (1935), **THE INVISIBLE RAY** (1936), **SON OF FRANKENSTEIN** (1939), **BLACK FRIDAY** (1940), **THE WOLF MAN** (1941),

THE GHOST OF FRANKENSTEIN (1942), and FRANKENSTEIN MEETS THE WOLFMAN (1943).

1932 was an interesting and busy year for Bela Lugosi. He had, of course, starred in the amazingly successful **DRACULA** the year before and was briefly considered for the role of the Monster in **FRANKENSTEIN** before the part was ultimately given to Boris Karloff. Lugosi was disappointed but Universal instead cast him in the role of Dr. Mirakle in the film **MURDERS IN THE RUE MORGUE**. Lugosi would go on to make five films in 1932: **MURDERS IN THE RUE MORGUE**—Lugosi and director Robert Florey were reassigned to **MURDERS IN THE RUE MORGUE**, a sort of consolation prize for missing out on **FRANKENSTEIN**.

Filed in late 1931 (the final scenes shot in December) the movie was released on February 21, 1932, a year and one week after **DRACULA**.

WHITE ZOMBIE—Filming began in March of '32. **WHITE ZOMBIE** wasn't well received with critics at the time, but is now recognized as one of Bela's great early performances.

CHANDU THE MAGICIAN—Lugosi continued to stay busy in '32, as cameras began rolling in July of that year on a big screen adaptation of a radio show called **CHANDU THE MAGICIAN**. Lugosi plays the villain Roxor, and this film was released in October of 1932.

ISLAND OF LOST SOULS—In October of 1932 Lugosi was on the set of **ISLAND OF LOST SOULS**, shot partly on location on Catalina Island just off the coast of California. Shooting ran through November and the film was released in January of '33 (although IMDB and other sources list it as premiering in December of '32). It is, of course, based on the H.G. Wells novel **THE ISLAND OF DR. MOREAU**. Lugosi plays a minimal, one of the half man-half creatures roaming this island of misfits created by Dr. Moreau (Charles Laughton). (SEE: **SCARY MONSTERS** #83 for more details!)

THE DEATH KISS—November was a busy month for Lugosi as he began shooting the independent film **THE DEATH KISS** later that month. Based on a novel of the same name it is a murder mystery about an actor killed while filming the final scene of a movie also called 'The Death Kiss.' This movie is interesting in that reunites three of the stars of **DRACULA**—Lugosi, David Manners, and good old dependable Edward Van Sloan. **Dracula** and Lugosi were forever joined... this movie was released early the following year.

WHITE ZOMBIE was directed and produced by independent filmmakers (and brothers) Victor and Edward Halperin. It was filmed in just eleven days and shot on existing



sets leased from Universal Studios, including sets from both **FRANKENSTEIN** and **DRACULA**. This gave the production a much bigger look than it might otherwise have had. It seems Bela's fate was hopelessly entwined with those two films, as he stalked the scenery of those two classic productions, one he knew well and the other he had just missed out on.

WHITE ZOMBIE is an intriguing film that met with mixed response from critics and moviegoers. Over time it has come to be accepted as a minor classic and certainly a favorite of Bela's roles by many of his fans. It has slipped into the public domain and thus has been shown on many-a-television screen late at night, often accompanied by a campy late-night host such as myself. Musician Rob Zombie named his former band **WHITE ZOMBIE** after the film, and Metallica guitarist Kirk Hammett owns the original Murder Legendre costume. Kirk is in the process of releasing a book called **TOO MUCH HORROR BUSINESS** where he shows off his horror memorabilia collection and Lugosi's outfit from this film is among his collection (along with Karloff's costume from **THE BLACK CAT**).

In 2009 a big budget remake of **WHITE ZOMBIE** almost became a reality. Written by screenwriter Jared Rivet and scheduled to be directed by Tobe Hooper, this project was more than a pipe-dream. It was a collaboration between two men and was taken all the way to the casting stage before copyright issues arose that stalled the project indefinitely. I contacted Jared and asked him about this project and the issues surrounding it...

Dr. Gangrene: I was doing research on **WHITE ZOMBIE** and read about your remake that was under way a couple years back. You mentioned that it was stalled because of questions regarding unaccredited source material. I just wondered what source material you were referring to? If



you could share more specific details I'd love to hear. **WHITE ZOMBIE** is clearly public domain, of course, and if you were doing your own version I wondered what could cause the hold up...

Jared Rivet: The lawyers had a red flag over William Seabrook's book "The Magic Island," which was very famous in its day and the book that brought the word "zombie" into U.S. popular culture. Not only does it go into great depth explaining the mythology behind voodoo zombies (and was indeed the inspiration for **WHITE ZOMBIE**), it actually has the scene **WHITE ZOMBIE** "borrowed" in which one character tells another about Haiti's penal code.

Guess the lawyers felt that **WHITE ZOMBIE** was so inextricably tied to the Seabrook novel that it could be a problem with the Seabrook estate, maybe? To me it sounds like, from your descriptions I've read, your version would have been **QUITE** different from the original. Perhaps they erred on the side of caution, but sounds to me like they were being a little over-cautious.

That's exactly what the deal was with **WHITE ZOMBIE** and **MAGIC ISLAND**. It was bizarre when you put it into the perspective that we were basically paying the price for "arguable" plagiarism committed 80 years ago by people none of us had any relation to. Anyway, yeah it was a bummer that I loved working with Tobe and it was going to be a very wild take on the material.

That is a shame because **WHITE ZOMBIE** seems to be a story that is ripe for reinterpretation. Could you elaborate a little on what your version of the film would have been like?

Our take was a very dark, twisted variation on the plot of the original. A lot of the overt influences were Clive Barker, David Lynch and Lucio Fulci. Not to mention Tobe himself who has one of the most active imaginations I've ever encountered. It was set in modern day Haiti and the script was written before the earthquake in 2010, so that would have most likely had an impact on the way we treated the locale if we moved forward.

We wanted to bring the traditional voodoo zombie back, while amping up all the things that were only implied or hinted at in the Halperin original. We turned Beaumont into Madeline's stepfather, so there was a very disturbing, incestuous element to his obsession with her. And we were going to actually show what he might have been doing with her once she's been turned into his zombie slave. We really turned him into an equal villain to Legendre. My favorite stuff in the script was the interplay between Beaumont and Legendre. If we had gotten the kind of actors we were talking about going after, those scenes could have had some real electricity.

Showing Beaumont having his way with his now-stepdaughter Madeline in the second act meant we had license to put "Zombie Madeline" into a more active, vengeance-fueled position in the third act. Once Legendre's control of her is severed, she becomes this cadaverous monster in a white



wedding dress. Bridal veil and all. Sympathetic and terrifying in the mold of a Universal monster. And she and the other zombies turn the tables on Beaumont and Legendre and the goal was to have the audience "cheering on" their comeuppances.

It was going to be wild and surreal and nasty.

Wow now that really would have been a different take on the material! Is there a particular actor you had in mind as the perfect person to play Lugosi's role, assuming everything worked out and you could have your dream cast?

We got to the point where we were actually talking about casting and the script was submitted to a couple of actors. I don't know exactly who may have read it. But we were talking about Nicolas Cage, Christopher Walken, Frank Langella or Willem Dafoe as our top choices for Legendre.

And again, we were really strengthening Beaumont as a character, so we were really hoping to cast someone in that role that would have had some good friction with whoever was playing Legendre. Tobe had worked with Bruce Greenwood before and he was my top choice. And I know James Wood was being strongly considered for that role as well.

Those are some big names! Could you imagine Willem Dafoe as Legendre—the mind boggles!? How about the look of Legendre? Did you have a design for the character in mind, and would it have stayed close to the Jack Pierce design?

We were aiming to have him look pretty much like the Lugosi version. The larger-than-life timelessness of it would have easily worked today.

Is there any chance the film could ever be revisited, perhaps dropping the elements that the Seabrook family could claim copyright to, or is the very name "Zombie" enough to make it an iffy prospect?

I think it's iffy, but you never know.

Well I'll keep my fingers crossed as I'm sure many readers of this magazine will as well. Who knows, perhaps someone in Hollywood will read this and realize what a great opportunity is being overlooked and the project will be resurrected.

Dr. Gangrene is an award winning horror host based in the Nashville, TN area. To find out more about him and his program visit www.drgangrene.com.



WHITE ZOMBIE NOTES!

by Richard Bojarski

CREDITS: Directed by Victor Halperin. Screenplay by Garnett Weston. Makeup, Jack Pierce. Released July, 1932. Running time 68 minutes.

Bela Lugosi played Murder Legendre in a cast that including: Madge Bellamy, Joseph Cawthorn, Robert Frazer, John Hannon, Clarence Muse, Brandon Hurst, Dan Crimmins, John Peters and George Burr MacAnnan.

REVIEW: The chief character in *White Zombie* is called Murder, and he stalks through the film in ghastly fashion...Bela (Dracula) Lugosi performs further hair-raising screen duties in the current picture. His Mephisto-like hair-cut...and his penetrating eyes...frighten the cash customer who's easily awed. The acting is heavy—except that of Joseph Cawthorn, who endeavors a little comedy relief...The scene wherein zombies carry a body out of its burial grounds, and return the corpses to life...at the will of its hypnotist, is the one which seems most gripping to Rivoli audiences.

—New York Daily News



woman into leaving her betrothed but who also finds himself under the sorcerer's power. William Seabrook's 1929 novel, *The Magic Island*, describing the author's experiences with Haitian voodooism inspired both the film and a play, *ZOMBIE*, by Kenneth Webb, which opened in Los Angeles in early 1932. The Halperin Brothers borrowed Universal Studios make-up man Jack Pierce, who created a satanic mask for Lugosi and the dead countenances of zombie actors.

In *WHITE ZOMBIE*, Lugosi animated another mythological screen character, Murder Legendre, the evil sorcerer who expresses his contempt for humanity by turning men into zombies and who is quite at home in a stark, mountaintop castle. Despite the old fashioned plot, Lugosi gave his most impressive performance since *DRACULA* and further solidified his reputation as the screen's foremost villain. The film's deliberate slowness came from the Halperin's directorial attempt to stem on overuse of dialogue in new talkies. Arthur Martinelli's imaginative camera work, a weird, humming background chorus, and visual emphasis



NOTES!

Seldom seen on television today (1980, but today seen on various DVDs and many shows hosted by horror hosts everywhere. —D.D.), *WHITE ZOMBIE* was the first film starring reanimated corpses and set in Haiti. The screenplay by Garnett Weston concerns an envious suitor who persuades and evil sorcerer to bewitch a young woman



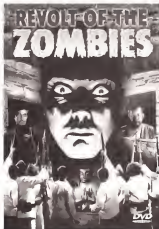
Richard Bojarski

Illustrated by Carol Boland

combine in a sad, dream-like quality.

Madge Bellamy (Margaret Philpott), one of the silent screen's most successful actresses, hoped **WHITE ZOMBIE** would mark her comeback. She recalled: "It was shot in two weeks on the back lot at Universal Studios and Lugosi was pleasant to work with throughout the shooting. **WHITE ZOMBIE** made Phil Goldstone, the producer, a multi-millionaire. As a result of the success, the Halperins got a Paramount contract and wanted to take me with them to do their first film there called, **SUPERNATURAL**. Paramount, however, insisted on using their contract player Carole Lombard instead."

The Halperin Brothers tried to repeat their success in 1936 with the subject of voodooism in **REVOLT OF THE ZOMBIES**, but it failed. Stock footage (mostly closeups of Lugosi's



eyes) from **WHITE ZOMBIE** was used in **REVOLT OF THE ZOMBIES**, as well as turning up in a horror compilation called, **DR. TERROR'S HOUSE OF HORRORS**, released in 1943. The Halperin Brothers made

over two dozen films until the '40s, but **WHITE ZOMBIE** is the film they will most be remembered for.

Editor's Notes! Richard Bojarski first contacted me around 1995 when we first started running some articles on **CASTLE OF FRANKENSTEIN**. Richard would call from time to time and we would write back and forth a few times over the years. Every time he would call we would usually talk about CoF but also his new Bela Lugosi book as well as Lon Chaney Jr. book neither which were ever published or completed as far as I know. He promised me a **CASTLE OF FRANKENSTEIN** *Recollections* article that finally appeared a few months ago in our *50th Anniversary CASTLE OF FRANKENSTEIN Special #1*. This made me recall an almost lost **MONSTER MEMORIES** of Richard offering me access to whatever stills he had and I took him up on the offer a

couple of times but also received his permission to reprint various articles, comic strips and also book excerpts of his work to use in **SCARY MONSTERS** as well as **CASTLE OF FRANKENSTEIN** which we did a few times in the past. The timing was perfect this issue with our coverage of **WHITE ZOMBIE** and a perfect time to reintroduce Richard's *Notes of WHITE ZOMBIE* that first appeared in 1980 in his book **FILMS OF BELA LUGOSI**. Richard passed away in April of 2009 but his name lives on in his **LUGOSI** books as well as his **FILMS OF BORIS KARLOFF** book, **CASTLE OF FRANKENSTEIN, FOR MONSTERS ONLY** and **SPACE MONSTERS** magazine contributions and many others. —D.D.



THE COSMIC DRIVE-IN

HALLOWEEN HORROR-RAMA!

by Robert Freese

With an autumn chill in the air and a clear night sky full of stars, and long shadows creeping across the lot, it's time to celebrate. Our favorite time of year, All Hallows Eve! Strap in for a bevy of chiller thrillers, midnight fights and spooks galore as we celebrate **THE COSMIC DRIVE-IN's** spectacular **HALLOWEEN HORROR-RAMA!**

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THE COSMIC DRIVE-IN is always here, waiting for you to enter, waiting to enter you. Until next time....Happy Halloween!

Visit Robert Freese on Facebook



STARMAN versus the SPACE MONSTERS!!

by Jerry "Scienti-film" Boyd
from the Void

On Saturday nights in the San Francisco-Oakland Bay Area back in the early 1970s, we used to huddle up in front of our televisions to see Asmodeus (the late great Frank Sheridan) who hosted **SHOCK IT OT ME THEATER** on S.F.'s KEMO-TV, Channel 20. (SEE: **SCARY MONSTERS#82** for the article **BAY AREA LATE NIGHT TERROR!** for more details!)

While Asmodeus charmingly threw occasional disdain on a number of his creepy offerings to his audience (like many a horror host), the cool thing about his program was the sheer eclectic nature of the movies he presented.

We got to see **SLAUGHTER OF THE VAMPIRES**, **WHAT?, BLACK SABBATH**, and **ATOMIC AGE VAMPIRE**—great stuff from Italian filmmakers. In addition (on competing channels), there were British films like **CURSE OF THE DEMON** (kind-of-slow when I first viewed it, now one of my all-time favorites!), **HOUD OF THE BASKERVILLES**, and wonderful made-in-Japan material like **THE MANSTER**, **GODZILLA VS. THE SEA MONSTER**, **THE H-MAN**, **BATTLE IN OUTER SPACE**...and the **STARMAN** serials, edited for American terror-vision by Walter Manley and associates.

STARMAN FLIES TO EARTH!!

STARMAN was one of the few films Asmodeus presented (that I remember) that had a super-powered superhero and the host showed us, on different evenings, all four of his fantastic American-edited excursions to Earth as he battled against deep space menaces and extra-terrestrial monsters! Thankfully, those four flicks are available on VHS and DVD through the great folks at Something Weird Video.

STARMAN was inspired by THE ADVENTURES OF SUPERMAN, and the success of that program probably set in motion the creation of other Japanese superheroes, as well, such as ULTRAMAN. Japanese TV watchers got a hero from their homeland in the personage of actor Ken Utsui, who like George Reeves, never completely warmed up to playing a



A montage illustration of STARMAN surrounded by some of his scary film enemies by Jerry "Scienti-film" Boyd from the Void.

flying avenger in tights, but nevertheless realized how important it was to the youth of his nation to have a hero in their likeness...so he toughed it out and the product lived up to its popularity.

In Japanese theaters, circa the late 1950s, chapter serials proved to be popular with young fans, and so Starman ("Super Giant," "The Giant of Steel," or "Super Giant" being variations on the original Japanese translation—yes, it was sometimes one word) went from cliffhanger to cliffhanger along with his ever-changing supporting cast of enthusiastic, resourceful kids and

their brilliant scientist friends. Sometimes, the kids were fast friends with polite nuns or police inspectors.

That's right—most of the humans were wonderful, helpful, and likeable. In this respect, Japan was cultivating a new image to those who only thought they "knew" them from WWII activities. These well-meaning children and their adult helpers were well behaved and the kind of down-to-earth (no pun intended) folks any audience could relate to and empathize with.

The few Caucasians in these flicks, on the other hand, were usually working with the diabolical space devils (played in heavy make-up by Japanese performers). There might have been a subtle message there, also, about the whites...hmmmm.... Anyway, these serials came from chapter shorts (around 40-50 minutes in their original showings) but the Walter Manley Associates group did, in my humble opinion, a great job in putting together coherent narration and solid editing together when they packaged them for Western audiences. Peter Fernandez, voice talent and coordinator of voice actors for Japanese-created cartoon shows like *MARINE BOY* and *SPEED RACER*, did some of the English-speaking voices for the *STARMAN* films shown in the U.S. (And by the way, Starman was called "Spaceman" in France.)

INSIDE STARMAN!!

Starman admitted to a villain in *ATOMIC RULERS* (sometimes shown under the title *ATOMIC RULERS OF THE WORLD*) that he was "created" in a distant galaxy to combat evil in all its forms. He never seemed robotic and there was never an instance where all his inner workings were laid bare (!!) before friends or foes, so we can assume he was a very sophisticated creation. He was made of the toughest steel alloy and was even referred to as the "man of steel." Hmmmm...that much was certainly lifted from Superman! The benevolent rulers of the Emerald Planet in a faraway galaxy created him and gave him a powerful wristwatch-like device called the Globe-Meter, that allowed Starman the ability to detect radiation (more on that later), communicate in all languages, and fly through space. The powerful, indestructible man of steel also seemed to have no weaknesses. Underwater fighting or breathing in space gave him no problems at all.

Despite also being labeled as Super Giant, he wasn't a giant at all, but a man of regular height. The super-sized Ultraman



The Globe-Meter!



would come later and battle gigantic monsters, but not Starman.

The strange space creatures he opposed on our behalf were also human-sized.

The villains he opposed on Earthmen's behalf came in all forms of evil. In *EVIL BRAIN FROM OUTER SPACE* (my favorite of the quartet), he was sent here because a megalomaniacal conqueror had been killed out there somewhere, but his followers had saved his brain and were using it to enslave humans and establish an order here.



Starman activates the Globe-Meter and begins his flight to save Earth once again from evil aliens.

Working with the masked space terrorists here were mutated FLYING space creatures with pointy fingers whose raking touch could bring death! Other baddies included salamander-like humanoids with twitching claws who wanted dominion over our planet. These were the chief weirdo space killers in INVADERS FROM SPACE.

In ATTACK FROM SPACE, masked aliens were attempting to take over our world. In ATOMIC RULERS OF THE WORLD, foreign terrorists and gangsters used atomic devices to blackmail and possibly destroy the nations who opposed them.

And I don't want to explain the further because if you haven't seen them, you'll get a good time out of not knowing the wild action and sci-fi craziness ahead of you!

And despite the formidable powers of his adversaries, Starman's battle scenes with them were always impressive. There was a smattering of martial arts thrown in, but not much. Starman used his vulnerability and super strength to batter his foes to their feet, sometimes slinging one into a bunch of others, and flying out of their reach while laughing at their puny efforts.

When he needed to, he moved about in a dark suit with a white shirt, dark tie, and a black fedora hat. Naturally, regular humans, good and bad, were sometimes suspicious when this "strange man" suddenly appeared in their midst, asking questions or giving instructions.

But Utsui's winning smile and gentle demeanor quickly won over the kids, who usually became his helpers and "eyes" on the aliens and their shadowy henchmen. The children sensed that he was a good friend to them, and they remained part of the story's action if the space monsters captured or threatened them.

He had no secret identity or base of operation, and if the kids needed him, he had a round tracer device that he gave them. Akin to Jimmy Olsen's signal device that Superman gave him, Starman then flew to their rescue when summoned.

THE POLITICS OF STARMAN!!

If you just watch the STARMAN movies for fun, you'll miss subtle messages. For instance, in each of the four films, the threat of atomic destruction looms large over the proceedings. And that was for good reason. Japan, along

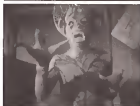


Some of the peace-loving creatures of the Emerald Planet that dispatch Starman on his missions to save the Earth!

when two atomic bombs were dropped on their cities at the end of WWII. Since the Starman adventures were filmed in the late 1950s, the bomb was clearly in the minds of the filmmakers as they wrote their screenplays. Atomic devices were adversaries of the human race. By that time, several nations had the bomb, the Cold War was into its second decade, and the world was a much more dangerous place, overall. It just made sense to make atomic radiation the enemy, and the writers used it well. In addition, other terrors of modern warfare were employed. In one film, germ warfare fells the populace and the top scientists of the world can find no way to stop it!

Starman, the hero, is IMMUNE to it and found he could withstand an atomic blast. In this fashion (since

EVIL BRAIN FROM OUTER SPACE



Starman was played by a Japanese actor), Asian audiences most certainly sighed with relief when atomic devices and similar weapons were employed and shrugged off by their hero. Japan still saw Allied forces about in the '50s, but since it had become a democracy, it was okay for the films to have the few white people in them appear as bad men working for the aliens or foreign terrorists. Democracy entails freedom of speech and expression, right? And, to be fair, there were good whites walking about.

STARMAN'S LEGACY!!

These days, good scary sci-fi fun stuff like Starman films can be found on DVD along with other Japanese superheroes (also man-sized and larger).

ULTRAMAN is out there and there's a double disc with the Prince of Space appearing in uh, **PRINCE OF SPACE** and another hero, Space Chief (Sonny Chiba of **THE**

STREETFIGHTER and **KILL BILL**, PT. 1 fame) in **INVASION OF THE NEPTUNE MEN**.

Following the mold set by Starman, nice kids are on hand to aid these two mysterious, super-powerful science-fiction heroes. These are well worth viewing also, and owe their existence to Starman's success.

In addition, the pair of Something Weird Video DVDs with Starman has a number of great extras, including **PRINCE PLANET** episodes (another wonderful Japanese '60s cartoon

with a heroic lad in the mold of **ASTRO BOY**), a history of Starman, and more.

One day we may have dubbed but unedited original Starman adventures on DVD, but in spite of that, I can't say enough about the Walter Manley staffers who made the edited material completely coherent. Again, narration filled in the spots where the filmmakers were stuck, but it all works.

All four films are nicely paced, with lots of suspense, and decent special effects. The flying sequences matched up with Superman's best effects easily and it was an added treat to have flying, super-powered star creatures battling our hero in the



skies over Japan. Also, there were nice starships and hidden headquarters for masked costumed villains to perpetrate their nefarious deeds. In some ways, these superhero movies are more fun than some of the big budget movies today!!

So, if you're the type of scary science-fiction monster fan who cannot get enough of the fun-filled offerings from the fascinating era and you've seen **GODZILLA**, **KING OF THE MONSTERS** a million times (and all the Godzilla-related flicks) then try out Starman...and prepare to get scary-excited!!



THE NOTEBOOKS OF FRANKENSTEIN

Submitted for your approval

by Mark C Glassy, Ph.D.

Laboratory notebooks are used all over the world and have been kept since man first learned to write and experiment (man first learned to experiment long before man began to write). The ancient Egyptians had perhaps the first notebooks, in the form of papyrus, in keeping records of what they did and what they observed. In principle notebooks are any solid surface, though typically paper, in which writings, notes, and other relevant items can be kept for future reference. And that is the key purpose of a lab notebook, to serve as a record of work that can be referred to again if necessary.

In general, I like to think of our favorite mad scientists as being more annoyed than actually mad and I place Dr. Henry Frankenstein in the annoyed category. During the course of his work of creating the monster he apparently kept copious notes and this is based on the various papers and bound volumes scattered on desks and on shelves as seen in the film. We even see Dr. Henry make several notes on his work at hand. In creating the monster Dr. Henry had to make certain reagents or solutions and follow certain steps and procedures or make a special observation. No doubt all of this was documented in his notes. And later, either Dr. Henry, a colleague such as Dr. Waldman, or an associate (Fritz?) needed to refer to the notes because they needed to repeat a step or refer to an annotation so they needed to go back to that area of the notebook and follow what was originally described. This is essentially the same way cookbooks function. You want to look up a certain recipe so you go to that area of the cookbook and follow it. Same with many experiments in that you look up your earlier procedure, or recipe, and duplicate it. And all made possible by keeping a notebook. And with family cookbooks the "secrets" are typically passed on from mother to daughter. In the case of the Frankenstein family their notebooks containing all their family secrets are passed from father to son and so on.

All scientists are trained to keep accurate notes and records of their work and no doubt Dr. Henry kept meticulous notes. These notebooks of his serve several important purposes. First is a record of what was done and what resulted from what was done, this is important if a subsequent annoyed scientist in later films of the series wants to refer to the work and perhaps later reproduce a particular step or procedure; this could help him avoid having to re-do certain "mistakes." Stating the obvious, all steps and procedures should be recorded in the notebook, the more extensive the better. The second purpose is using a notebook record as a source for future reports and reference. They are referred to as the record of discovery and observation and can be quite valuable as a resource.

Physically lab notebooks can be any type of hard surface to record the experiments to more modern electronic sources for storing information. The most common is a bound laboratory notebook in which the pages are used in consecutive order. These notebooks have either lined pages or pages marked with grids for ease of incorporating data. Please note that our inveterate annoyed scientist, including Dr. Henry, is not bound



by such requirements and to him these details are seemingly trivial matters. These scientist can (and often do) use all sorts of scrap paper to record their notes that are often kept loosely or in a film, as amply demonstrated by the amount of notes scattered about Dr. Henry's lab. In the course of my own research career I have used any number of solid surfaces, including paper, to make records of my work. (Perhaps the most unusual surface I have used in my career was in writing down notes and observations on toilet paper...but I digress.) Data obtained from various experiments can be stored in any manner of ways, either as a hard copy embedded in notebooks or kept electronically in a computer. For that matter, depending upon the mood of the annoyed scientist, he can even use crayons to record his data. Or, in the case of Dr. Gustav Niemann (see below), even chalk on prison walls can serve as a notebook!

In the pharmaceutical world notebooks also serve a third purpose, namely as a legal document to establish priority especially in the filing of patents. In the pharmaceutical industry these notebooks are not only scrutinized daily but signed off on daily by both the working scientist and his

supervisor/boss. The demands are very strict with these notebooks because billions of dollars can be at stake so utmost care is taken in their accuracy. None of this, of course, is of any concern to our annoyed scientist. All he cares about is the creation of his monster and anything not related to that superfluous and essentially a waste of his time. And, to be sure, having a notebook notarized would be of no concern to the annoyed scientist in his creation of an SF monster. And no doubt, of not concern to Dr. Henry either.

Another use of a notebooks is perhaps in a legal defense should the annoyed scientist be unfortunate enough to have to deal with this. He could use his notes to either support his defense or be used by the prosecution as evidence of guilt. (Assuming, of course, that the nabbed scientist even admitted to having such notebooks that could be then used against him.)

Finally, notebooks can also be something left to offspring as either a direct inheritance (like those found in the case presented to Dr. Wolf Frankenstein in **SON OF FRANKENSTEIN**) or something found (like the notebook searched for in **FRANKENSTEIN MEETS THE WOLF MAN**).

Each page of a notebook or each separate page of whatever notes are being kept should be at least dated so you know when you did the particular experiment or made the relevant observation. Each key step and each key ingredient should also be noted as well as any specific bits of experimental data, both numerical (readouts from machine for example) and observational (the monster looked like this, acted like that, his blood pressure, etc). When there are common steps or procedures that have been used routinely before then it is OK to reference the prior method (for example, "see page 43 of notebooks 2a for cranial nerve attachment"). Other important items to put in a notebook are time (morning, afternoon, evening, and night do influence biological rhythms), temperature, and relative humidity (if applicable).

When mistakes are made it is routine to just cross one line through the error and place the correction within the immediate vicinity on the notebook page. Even though most notes are made with an ink pen, pencils are still used quite frequently. In the pharmaceutical industry only ink pens are allowed since permanent records must be kept. The annoyed scientist will use whatever is within reach, crayons if necessary (sometimes even blood). Real notebooks are neither strewn about nor individual pages crumpled and thrown into the trash as is often seen in our favorite films, mostly out of frustration by our annoyed scientist.

The integration of data into a notebook can take many shapes and forms. Various printouts can be taped, stapled, paperclipped, glued, or just loosely laid into the notebook. This also applies to photographs, drawings, or other printed items necessary to the particular experiment. Other generated data such as brain and heart rhythm printouts, DNA sequence, or various hard forms of data can just as easily be incorporated into a notebook.

Throughout the world lab notebooks of the 21st Century have become electronic and all relevant information pertaining to a particular experiment are kept in a computer. Most of the currently obtained data are in digital format that can easily be incorporated into a computer typically in a PowerPoint format and easily sent over the Internet. Also, other hard data can be readily scanned and digitized for computers. A major

advantage here is the ability to access a large amount of data quickly. The annoyed scientist just wants easy access to his notes and whatever format is easy for him is what he chooses whether it be paper, computer, memory, or a combination of all the above. His goals are self-serving so this could change the traditional concept of a science notebook. His notes are for himself after all and not necessarily meant to survive the ravages of time (nor the scrutiny of patent examiners).

NOTEBOOKS ("RECORDS") OF UNIVERSAL STUDIOS' FRANKENSTEIN FILMS

For our purposes, in the original film, **FRANKENSTEIN**, and the sequel, **BRIDE OF FRANKENSTEIN**, the official "records" of the Frankenstein canon were created by the man himself, Dr. Henry Frankenstein (and later added to by Drs. Waldman and Pretorius), and it is these records that were much sought after during the subsequent film sequels. In particular, in **FRANKENSTEIN MEETS THE WOLF MAN**, Larry Talbot goes to extreme lengths including subterfuge and lying in order to get the Frankenstein notebook, the "Secret of Life and Death."

FRANKENSTEIN (1931) Our first view of anything resembling a notebook in this film is when we see Dr. Waldman's office. The office space has several bookcases on





all walls that have many volumes some of which are notebooks. Also, on Waldman's desk we see notes that he has been looking at as well as other notebooks scattered about both on the desk and other chairs and tables. All in all, a well stocked academic office. The reason this is even brought up is because Dr. Frankenstein noted that Dr. Waldman was his mentor while at medical school. As such, Dr. Henry probably learned how to keep a notebook while under Waldman's tutelage so it is these Waldman notebooks that Henry studied and most likely emulated. Therefore, the Waldman notebooks inspired and trained Frankenstein in the creation of his own notebooks.

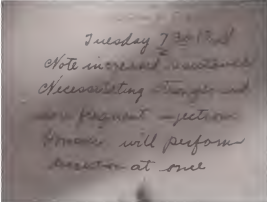
In this film we do not see any specific notebook of Dr. Frankenstein as in later entries in this film series. However, what we do get are desktops, tabletops, and shelves literally strewn about with various notebooks and related items such as rolled up documents. Not only what appears to be actual notebooks but also separate pieces of paper are plentiful. At this stage it would be difficult to pinpoint a singular notebook of interest that everyone will eventually seem to want in the film sequels.

In Dr. Henry's lab on top of a wood table abutted to a wood pillar is an open bound notebook (apparently something Dr. Henry is using or has just used). Two similar closed thin notebooks are to the right of this and above those are three large books. (Also on the table are a mortar and pestle as well as a coffee pot and a few other set dressings, such as a reading lamp, suggesting active lab life. And this is certainly true in the real world of science where coffee pots and other aspects of normal life are easily within reach.)

In one particular exchange, Dr. Frankenstein says to Fritz, his assistant, "Let's have one final test" showing the true spirit of a dedicated scientist. Always tests and controls and controls and tests are necessary for each experiment and this shows that Frankenstein was true to form and wanting to make sure (double sure?) that everything is ready and in working condition. And all of these various tests and their results would have been documented in a notebook.

After bringing the monster to life both Frankenstein and Waldman are seen relaxing at another table (this one has a hanging lamp over it which is different from the table seen earlier with a desk lamp) that had many notes and books present. Frankenstein is writing notes on separate pieces of paper and not in a bound notebook so his note taking is quite fluid. This shows that he is more concerned about the results than his is about bound notebooks of results. Of particular note is a large piece of paper tacked to the wood pillar in the center of the lab that has drawings of hand anatomy so it is clear that notes were on everything and put everywhere that is convenient. Earlier in the film this piece of paper was not attached to the pillar. After the monster dramatically enters the lab he is seen walking by this pillar and we get a good view of this hand anatomy drawing. Also tacked to the pillar are separate papers supporting the put-it-anywhere concept and helps to demonstrate that Dr. Henry is a working scientist and not an interior decorator, all in keeping with his profession.

When Waldman is ready to dissect apart the monster he is seen writing notes in a notebook. The table he is using has a table top lamp and appears to be the same table that was earlier abutted up against the wood pillar so this table has been moved to the lower area occupied by the lab operating table when the monster was brought to life. And we get a brief glimpse of the



notebook page where Waldman has written, "...as per injections of 5:00-9 & 12:30 Tuesday..." as seen above. This bound notebook is around 10" x 14" and appears to be around 125 pages long. This readily shows that a visiting scientist in someone else's lab also keeps notes of his work; in this respect real scientists are happy to collaborate on experiments and readily share their results and by writing them down in a notebook can preserve them for the future. On the table Waldman is using to write these notes are many other loose pages of notes and drawings, and open books. There are also two other notebooks on the table suggesting Frankenstein kept may notes not only in bound notebooks but also on all sorts of shaped pieces of paper, some larger than others.

Later in the sequels there is the search for Frankenstein's "records," his "diary" and "The Secret of Life and Death." So my question is of all those notebooks (and notes) Frankenstein kept which one was the "holy grail" that all else sought? Which was the singular notebook that did indeed have all those Frankenstein secrets?

BRIDE OF FRANKENSTEIN (1935) Though no specific notebooks were seen in this film (perhaps we can subtitle the film, "Where are those notebooks?") we do see a variety of items scattered here and there on bench tops that appear to be notebooks or at least notes. In particular, when the assistant,



Ludwig, helps Dr. Frankenstein move the table holding the heart support apparatus closer to the bride for surgery, we get a clear view of a shelf near a back wall that is loaded with large, thick notebooks and cases. The purpose of these cases is to house loose papers. So, at least we have a semblance of notebooks or "records" that could be important in later sequels in the series. However, it should be noted that these large notebooks dwarf those sought after in later sequels so we are still not sure where that elusive notebook really is. As discussed below, one possibility is Dr. Henry created another annotated notebook that summarized and highlighted all the important data in all the other notebooks and it is this single volume "record" that everyone wants.

In another scene later in the film Dr. Henry is leaning on a stack of papers and perhaps a notebook as he is fretting over the problems of the upcoming heart transplant for the bride. Again, it appears there is evidence of note taking but, again, no real visible confirmation of those official "records."

In the laboratory of Dr. Pretorius we see notebooks that either line bookshelves or are stacked on top of desks or benchtops. With all of the work Pretorius showed, not only with his homunculi, but also with his ability to grow brain tissues from "seed," he must have kept copious notes. And when he transferred operations to Frankenstein's lab for the final creation of the bride he must have brought some of his notebooks with him, if for no other purpose, to at least serve as reference for subsequent steps, procedures, and observations. As Frankenstein and Pretorius discussed their work no doubt they exchanged many conversations bent over each other's notebooks going over procedures and observations. Maybe it is one of these notebooks that Dr. Henry perhaps co-opted and placed his name on it. (It would be very easy to distinguish which notebook is which, or whose is whose, based on the handwriting on the pages.) At the end, after they were "blown to atoms," the question remains, "where are those notebooks?"

SON OF FRANKENSTEIN (1939) Wolf, the son of Henry Frankenstein, and also a doctor, was given a box by the town council upon his return arrival. In his home library he opens the box and discovers it contains important papers of his father's estate. From the box Dr. Wolf reads a particular letter: "My son. Here in you will find my faiths, my beliefs, and my unfoldments. A complete diary of my experiments, charts, and



secret formulas. In short, the sum total of my knowledge. Such as it is. Perhaps you will regard my work with ridicule or even with distaste. If so, destroy these records. But if you, like me, burn with the irresistible desire to penetrate the unknown then carry on. Even though the path is cruel and tortuous, carry on. Like every seeker after truth, you will be hated,

blasphemed, and condemned. But may have where I have failed, you succeed. You have inherited the fortune of the Franksteins. I trust you will not inherit their fate." The masterly reading of this by Basil Rathbone made that speech even more memorable.

Dr. Wolf brings the box of records to the lab and we get another glimpse of its contents. Inside are single leafs of paper, rolled papers, and bound notebooks (note plural). In particular are individual sheets of paper that Dr. Wolf is holding that have perforated holes for putting in 3-ring binders. Also entering the lab is (Thomas; name inscribed inside his watch) Benson, Dr. Wolf's assistant, and in his right hand appears to be a notepad or notebook. During the medical examination of the monster Dr. Wolf makes the statements and his assistant, Benson, takes notes of the comments on a tablet of lined paper. The tablet paper is attached at the top, not the side. No doubt each page would have been torn off and incorporated with other notes. As such, no bound notebook was visible in Benson's note taking. Perhaps these notes would then later be transferred to a bound notebook (see the entry below GOF). This is actually a common practice in the real world of science where oftentimes brief notes are kept on hand and then later transfer them with more detailed descriptions to bound notebooks.

In terms of the official Frankenstein records all that Dr. Wolf really contributed were descriptions of a medical examination of the monster (his "Notes and Memoranda;" see below). Though this is important there is doubt if it is these records or notebooks of Dr. Wolf's that were the ones so much sought after in subsequent sequels.

GHOST OF FRANKENSTEIN (1942) In this first sequel beyond the original three Karloff versions we finally get a look at what all the fuss is about. And we get a bonus because we get to see not one but two notebooks! Dr. Ludwig Frankenstein, a specialist in "diseases of the mind," is the son of Dr. Henry and brother of Dr. Wolf and apparently inherited the famed notebooks and kept them locked in a secret panel behind some books in his library. Keeping them locked up highly suggests that Dr. Ludwig knew what he had and the power they had. After removing the case, Dr. Ludwig looked at it and blew across the top and a layer of dust flew away suggesting the case had been stored for some time, this case looked like the same case the Dr. Wolf received during the beginning of the film, **SON OF FRANKENSTEIN**. After



opening the case Dr. Ludwig removes two notebooks, one of which is labeled, "Diary, Baron Heinrich Frankenstein" and the second is labeled, "Notes and Memoranda, Dr. Wolf Frankenstein." Both of these notebooks are large bound volumes, approximately 10"x14" in size, and appear to be around 150 pages long, though Wolf's appears to be slightly thicker. The fact that the front of the notebooks has such bold (though faded) writing emphasizes the relative importance of these items so maybe these volumes are indeed a summary of many other volumes of work. Since Dr. Wolf's notebook has the word, "Memoranda," in the title also suggests this is a summary volume and not the original entry notebooks he kept. After all, a memoranda is a summary statement or a note to serve as a reminder. In other words, a summary.

In this film Dr. Ludwig, also a prominent brain surgeon, is seen intently studying the notebooks and uses them as a guide to perform delicate brain surgery on the monster. Later, Dr. Ludwig's daughter, Elsa, looks at the diary and reads from one of the first pages, "I am sure I can harness the lightning and extract its life giving power. I need but one more part to prepare the monster for my final experiment. Tonight we shall steal another body—!" At this point she stops reading realizing an unpleasant truth about her grandfather. This just goes to show how cavalier Dr. Henry really was in his note keeping. In his notes he is referring to a crime and apparently he really



does not care (nor think the authorities could use such a document against him). Not to mention the insensitivity of calling his scientific triumph a "monster." So this is a little bit more evidence suggesting that maybe Dr. Henry did indeed create a singular notebook summarizing all of his highlights that he titled his "diary." We should keep in mind that such a notebook could have been created after the facts and by then everyone, including his creator, was calling him a monster!

After some flashbacks we see Elsa continuing to read from another page from the same notebook, this time about half way through, and we get a glimpse of the entry, "May 20th. The body of my creature is complete. Every physical part carefully chosen and the whole assembled. Now to give him a brain." Dr. Henry has now gone from calling his creation a monster to a creature. (Maybe, without a brain it is a creature and with a brain it is a monster.) Nevertheless, this is another telling entry in Dr. Henry's diary. Also important is that the handwriting style of the two entries is identical indicating the same person made the entries. These comments in the notebook are really observations and certainly appropriate to put in a notebook and appear to be summary statements and not original notes. I say this because the phrase, "every physical part carefully chosen" is chock full of detail and not something easily summarized. Dr. Henry is far too meticulous a scientist to glaze over a

I am sure I can harness
the lightning and extract its
life giving power. I need but one
more part to prepare the
monster for my final experiment.
Tonight we shall steal
another body!

May 20th
The body of my creature
is complete. Every physical
part carefully chosen and
the whole assembled. Now to
give him a brain.

phrase. The obvious question is where did all the "carefully chosen" physical parts come from? How many different cadavers contributed to the creature? No information about this is in that phrase which is something that should have been entered into a notebook. (My guess is a minimum of four cadavers were used. The body proper including the head [from gallows], two separate hands [based on the suture scars on each wrist], and finally the brain. There may have been a fifth with a contribution of a heart but there is no real suggestion of this in the film. Note that the two bullets seen in SON OF FRANKENSTEIN should still be in that beating heart!)

The two pages we see Elsa reading are of note primarily because they are unlined pages whereas typical notebook pages are either lined or have grids on each page. Perhaps, these notebooks are composed of loose leaf pages that were later bound into these volumes. If indeed these notebooks are summaries and not original notes then it may make sense to have these individual summary pages bound into volumes as apparently both Dr. Henry and Dr. Wolf did (as noted above, these bound volumes could have been prepared after the fact). Somewhat related to this is an early scene in GHOST OF FRANKENSTEIN with Dr. Ludwig sitting at his desk in the library and amongst the notes he has in front of him is a 3-ring binder holding hole-punched pages. Loose leaf pages may be the norm for the Frankensteins.

FRANKENSTEIN MEETS THE WOLF MAN (1943) Larry

Talbot is desperate to rid himself of his curse and thinks that perhaps the records of Dr. Henry Frankenstein contains the method to do so. After establishing a ruse to get to the Baroness Elsa Frankenstein, he uses her to locate the notebook in the castle ruins. As soon as he sees the notebook Talbot grabs the diary out of the hand of the Baroness and says, "The Secret of Life and Death" as if that were the title of the notebook (we never get a good look at the front so it is unknown if that is indeed what is noted on the cover). The bound notebook is approximately 8"x12" in size, has a ribbed spine, and appears to be about 150 pages long. With the notebook open about half way Dr. Mannering reads, "Matter ages because it looses energy. This artificial body I have created has been charged with superhuman power so that its span of life will be extended. Its lifetime will equal the lives of more than 100 human beings. This my creation can never perish unless (turns page of notebook and continues reading) its energies are drained off artificially by changing the poles from plus to minus." Later, he continues reading with "energy which can not be destroyed can be transmitted." The mental wheels of an intrigued scientist are turning. It is amazing the power and draw of a scientific notebook in the right hands.

After rebuilding the lab and preparing for his key experiment Dr. Mannering reads more of the notebook: "Connecting the plus poles to the minus will charge the energy output of the nervous system as by connecting the minus to the minus..." As stated above, this is the purpose of notebooks, to be able to look up previous methods and observations to repeat them. Talbot desperately wanted to get the notebook so he could learn a way to die effectively demonstrating the strong draw power notebooks have. In this case, the notebook, to Talbot, is worth more than anything else and in his eyes is his means to an end.

During the climactic smackdown between the Wolf Man and "Lugosistein" we can readily see the notebook on top of a piece



of the way so they could renew their fight without damaging it.

HOUSE OF FRANKENSTEIN (1944) This film could be subtitled, "the search for 'Frankenstein's records.'" The main protagonist, Dr. Gustav Neimann (Boris Karloff), wants to perfect his own experiments in brain transplantation and if he could obtain the original records of Frankenstein then he could



of machinery. During the battle the Wolf Man kicks the machinery and the notebook is clearly seen falling off. Then, later during the same battle the notebook miraculously is found back on top of the same piece of machinery. It is almost like both monsters knew the reverence others held this notebook in and once they realized it was knocked down they may have taken time-out and replaced it back on the machine to get it out





The notebook of FRANKENSTEIN returns to the machine's top during the fight in FRANKENSTEIN MEETS THE WOLF MAN.

finish his work. The reason Niemann knows of Frankenstein's records is revealed in one exchange when Dr. Niemann brags, "My brother, who assisted Frankenstein, passed on his secrets to me before he died." The stated goal then of Dr. Niemann is to locate Frankenstein's original records. And his hunchbacked assistant, Daniel (J. Carroll Naish), is also motivated to help find the records based on Niemann's comment to him, "If I had Frankenstein's records to guide me I could give you a perfect body."

While at Neustadt Prison, Dr. Niemann uses the walls of his cell as his "notebook" and uses chalk to write his notes on the walls. At the start of the film Niemann temporarily strangles a guard until he gets his chalk not only demonstrating the resolve Niemann has to do his work but also the extremes he goes to, regardless of who gets in the way. This effectively shows that he prefers chalk over food. And by using his prison walls Niemann amply demonstrates that any surface can be used as a notebook! Unfortunately, all that work was lost when the prison walls collapsed during a lightning strike.

Upon first entering the ruins of Frankenstein's former lab both Niemann and Daniel find notebook looking items but quickly



discard them when they realize they are not the records they are looking for. After thawing the frozen Wolf Man back into Larry Talbot, Niemann asks him, "Do you know where he (Frankenstein) kept his records?" After an affirmative answer, Niemann then goes on to say, "Show me those records and I will build a new brain for you. I'll lift this curse from you forever." Powerful words for Talbot to hear.

With Talbot's help the notebook is located and is about 8"x12" in size and appears to be about 100-125 pages long (slightly thinner than the notebook seen in **FRANKENSTEIN MEETS THE WOLF MAN**). The title seen on the cover of the notebook is: "Experiments in Life & Death. Henry Frankenstein." Niemann goes through the notebook looking for ways as he says, "...to combine Frankenstein's technique with mine." This is typical thinking for scientists in that they refer to a colleague's previous notes (most often in the form of a scientific paper published in a science journal though notebooks work too) and then combine the techniques and results with their own work to advance and extend their knowledge.

After Niemann successfully refurbishes and re-stocks his lab to do all his brain transplant work we get a good look at a small bookcase abutted against a back wall. The top shelf is loaded with glass filled containers whereas the lower shelves are stacked with many volumes of both books and varying sizes of notebooks clearly showing that Niemann does indeed have his own copious notebooks that he can "combine with Frankenstein's." Later, when talking to Ikonka, Daniel draws a "pentagram" in an open notebook on a lab bench. The pentagram he drew does not look like a pentagram but, rather, more like a hexagon. Inexplicably, moments later we see the notebook page again the drawing now looks like the front of an A-frame doghouse! Notebooks are neither artist's sketchbooks nor scratch paper. And, lastly, over the fireplace mantle in the refurbishes Niemann lab are stacked books and notebooks. Apparently, these notebooks are everywhere.

SUMMARY

Dr. Henry Frankenstein and Elizabeth were apparently a fertile couple since they had at least two sons, Wolf and Ludwig, plus a daughter, the Baroness Elsa. Based on all the various sizes seen in the Universal Studios' Frankenstein films it appears there were several notebooks originally made by Dr. Henry Frankenstein and each of these seemed to end up being discovered or reused in subsequent film sequels by the siblings. But of all these notebooks which one is the real and original? Even I am not sure of that one. Perhaps it has yet to be discovered and still remains in the ruins of his lab (somewhere on the Universal lot).

From these six Universal films we can construct a notebook genealogy tree. The original notebook is that of Dr. Henry Frankenstein. During the course of describing and monitoring the early days of his monster, his mentor, Dr. Waldman, also contributed some notes. In the first sequel, **BRIDE OF FRANKENSTEIN**, Dr. Pretorius also contributed to the original notebooks. After the lab in **BRIDE OF FRANKENSTEIN** was destroyed Dr. Henry and Elizabeth got busy creating their family. First son, Dr. Wolf (**SON OF FRANKENSTEIN**) inherited the notebook that he eventually abandoned when he left the village after the monster was pushed into the sulfur pit. Dr. Henry's second son, Dr. Ludwig (**GHOST OF FRANKENSTEIN**), inherited the notebook from his brother who used it in his own brain research. After Dr. Ludwig's lab was destroyed the notebook was abandoned and left in the castle ruins. Dr. Henry's daughter, the Baroness Elsa (**FRANKENSTEIN MEETS THE WOLF MAN**), knew where the diary was kept and showed it to Larry Talbot and Dr. Mannering. At the film's conclusion, the castle was washed away by a dynamited dam and supposedly the notebook was



too. However, in the last film of the series, **HOUSE OF FRANKENSTEIN**, Dr. Niemann finds the records (remarkably not waterlogged) and uses them to enhance his own brain transplant work. Since the villagers torched Dr. Niemann's lab we can only assume that maybe the notebooks of Frankenstein were finally destroyed. However, it must be pointed out that these notebooks survived explosions (BOF), fire (GOF, HOF), abandonment (SOF), and water (FMTWM) so maybe they have more lives than cats and Dracula combined. We may see this notebook again.

Thanks for reading. It's back to the lab for me. Stay healthy and eat right.

Mazza's SCARY STILLS



Because you demanded it here's some more SCARY STILLS of Bela Lugosi and other SCARY STILLS presented for your Scary Entertainment courtesy of Robert and Lou Mazza.

—Dennis Druktenis

T.M. 19—ALBUSH—Bela Lugosi awaits his change to kill an enemy in this scene from RKO Radio's mystery comedy, "The Master Minds," in which Billy Brown and Alan Carney are starred.



OSFC-336

Universal

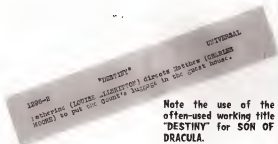
St. Nick checks his reindeer and pauses to check up on that Christmas delivery. Santa Claus in this instance is none other than that past master of film disguises, Bela Lugosi, who will be seen next in Universal's "Friday the Thirteenth."

Note the working title of FRIDAY THE THIRTEENTH mentioned in the description found on the back of this 1939 photo and reproduced on the left.

Mazza's SCARY STILLS



(Above) Dale Sondergaard and Bela Lugosi on the set of **THE BLACK CAT** in 1941.



Note the use of the often-used working title **"DESTINY"** for **SON OF DRACULA**.



TRIP-UP—TENSE DRAMA—Lionel Atwill, right, learns that he is suspected of a murder in this scene from RKO Radio's mystery comedy, "The Master of Deceit". Bela Lugosi listens in on the conversation.

SCARY MONSTERS MAGAZINE™

by Charles Chavarr

When you talk about **MONSTER MEMORIES**, and the 20th Anniversary of **SCARY MONSTERS MAGAZINE** (With this issue we celebrate our 21st Anniversary. —D.D.), you harken back to the days of yester-year, and to the beginnings of a magazine that has featured scary monsters—and *only scary monsters* from the start.

Ah, yes. I remember the time, when I first stumbled across the eerie—green color of an early issue of **SCARY MONSTERS MAGAZINE**. It was indeed a black and white publication, but the pages were glossy and they were splashed with a green color, that seemed to give off an otherworldly glow. Some pictures were indeed green in color, but others, like a photo of a giant grasshopper from the movie, **BEGINNING OF THE END** had that green-tinge all about it. The color green somehow added to the mystery and wonder of all the monsters that were shown, and gave a color to a brand new magazine, that I had never seen before.

The early issues of **SCARY MONSTERS MAGAZINE** were slim, and did not have all that many pages, but each page brought the movies and the monsters back to life, and filled the void, that **FAMOUS MONSTERS** left, and that **FANGORIA** and **STARLOG**, never quite achieved. Each issue contained some Monster Memory from the 1950's and 1960's, and even the new monster movies were spoken of and pictures were shown, providing new and old with movies and monsters that I had never seen before. But, mostly, **SCARY MONSTERS** introduced a new generation to truly fantastic monsters, and they soon found out that these monsters were still a lot of fun

and the movies were still very entertaining. **SCARY MONSTERS** was the magazine, and still is, the magazine that provides the link with the old to the new.

Early issues of **SCARY MONSTERS**, with its green color, showed the giant man from the movie, **WAR OF THE COLOSSAL BEAST** on one of its covers, and even had the "It" creature from the movie, **IT CONQUERED THE WORLD** on the cover of

MONSTER MEMORIES

*of the start of a magazine
for MONSTERS only!*



another issues. There was the "It" monsters bathed in an eerie green color lurking in the cave, Wow! Other issues showed the giant grasshoppers in the streets and on the building of the city of Chicago. Now those are **MONSTER MEMORIES!** And what child today, or of any age, could pass up a look at that type of pure entertainment!

Then I remember slowly turning the pages of my radioactive green magazine, and discovering the saga of the Giant Saguaro! It was a comic strip-style, one page story of a group of giant Saguaro Cactus that had been taken over by an alien intelligence, and had the ability to move! Set in the southwest, the Saguaro's only had evil intent, and the mayhem and adventure—slowly began to build with each issue of the magazine. After a number of issues the story led to....an abrupt end! The story stopped! As explained by our fearless leader Dennis D, the story was just not going anywhere, so it was discontinued. I remember writing **SCARY MONSTERS**



SCARY 84! 21st Anniversary Issue!

051 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



and asking (maybe begging?) Dennis not to end the **INVASION OF THE GIANT SAGUAROS**—I even remember adding some bad ideas and terrible storylines, in my attempt to bring back the strip. But it was all for naught. The **INVASION OF THE GIANT SAGUAROS** series ended, but as fun as it was, it will always be a monster memory of my early start with **SCARY MONSTERS MAGAZINE**.

Also from those early issues, **SCARY MONSTERS MAGAZINE** continued a "FAMOUS MONSTERS" tradition that has always been appreciated. It had a section—most time just one page of monster-related products that could be purchased. This section was always present in every magazine, and grew and grew with each following issue. It was, and still



The **SCARY MONSTERS** ad page from **SM #6** sporting the title "**COMICS, MONSTERS and MORE!!!**"

else, or even knew existed for that manner, all being presented and available for everyone to enjoy. I don't know how Dennis finds these items, but I would certainly like to take this opportunity to say how

is, a place that *Scary Monsters* lovers could actually find items, that I personally could never find anywhere else.

I remember buying plastic-models of the Japanese monsters **RODAN** and **GHIDRAH** after seeing them on the products for sale page, that I simply could not find anywhere else. I have since given them away (a mistake) but the joy of seeing them for sale, and receiving them in the mail so quickly is still a great **MONSTER MEMORIES**.

Today, **SCARY MONSTERS MAGAZINE** continues these "products for sale" pages, and still I see products of all kinds, that I have never see any place else, or even knew existed for that manner, all being presented and available for everyone to enjoy. I don't know how Dennis finds these items, but I would certainly like to take this opportunity to say how

SAGUAROS STOPPED BY SHE-MONSTERS

The towering tonnage of cacti known as the **GIANT SAGUAROS** have been virtually pushed out of this issue by the abundance of She-Monsters.

CHAPTER 6 INVASION OF THE GIANT SAGUAROS

(The cop-out or we ran out of room chapter)

The **GIANT SAGUAROS** are shown teleporting from "Bum" Park back to the desert. They are momentarily shown in the limbo land of white light, midway between reality, extinction or a new beginning. **FSST!**

INVASION OF THE GIANT SAGUAROS is TM and COPYRIGHT 1986 by DENNIS DRUKTENS PUBLISHING & MAIL ORDER, INC., All Rights Reserved.

(Above) The last appearance of **THE GIANT SAGUAROS** in the sold out **SCARY MONSTERS #6**. They did briefly reappear in photo form in the **MONSTER MEMORIES 1994 YEARBOOK No. Two** with information on the series. There was even talk of a movie during those early days of the **INVASION**.

(Below) The last drawn panel from **SCARY MONSTERS #5**.



much I, and many others appreciate this service. A service, I might add, that he has maintained since the very beginning of the magazine!

The attacking "Giant Saguaro-alien" cactus left, and soon the radioactive green color faded away, but the magazine continued to grow in every way. Continued to evolve would be the better way to say it, as the magazine began to enlarge, with more and more pages. And it seemed to me, that

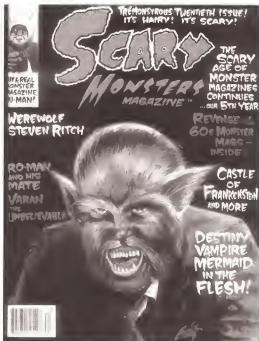
it grew bigger with each issue!

Soon experienced writers and artists started to add to the magazine, and today we have a formidable magazine, that now takes some time to read from cover to cover, yes indeed, SCARY MONSTERS MAGAZINE, has come a long way, from what I first remembered.

Yet despite it all, Dennis Druktenis, our editor and publisher, and his able crew have never truly left its early beginning. Because the care and "feel" for the magazine is the same, as it has always been since issue number one. Dennis will still ask, and sincerely appreciate, any contribution anyone will send to him. SCARY MONSTERS MAGAZINE, still has that "personnel" feel about it, and that's very special.

Very much like the "Products Page," SCARY MONSTERS MAGAZINE has been my further link to great MONSTER MEMORIES. But what I really enjoy seeing, is that new generations of younger people are also beginning to enjoy the monsters that have brought me so much joy. Because of the continuous articles in SCARY MONSTERS MAGAZINE and other publications, men such as Bela Lugosi, Boris Karloff, and artists like, Paul Blaisdell and Roger Corman, and so many others are being appreciated by new audiences. To see such men, and women such as Beverly Garland, being remembered and rediscovered by so many young people, is truly quite an experience.

Thanks to SCARY MONSTERS MAGAZINE and other



The sold out SCARY MONSTERS #20 was just one of the many huge TREMONSTROUS issues published over the last 21 years!

publications over the years, the lore and legends of Hollywood and the fantastic monsters they produce are alive and well. For once these new generations see the scary monsters and their movies, they also will be thrilled and amazed by the experience, and they will appreciate the pure fun of it all. Thanks to SCARY MONSTERS MAGAZINE, for continuing to provide the experience to us, for all monsters are fun and entertaining, no matter what year they were made.

SCARY MONSTERS MAGAZINE, has been my link with both the past and the future. For it allows older fans to merge with new fans and simply enjoy fun movies.

Now in all seriousness, I ask you. Where else would you find pages and pages of information and pictures on a movie such as, THE BRAIN THAT WOULDN'T DIE? And on the very cover of the magazine, there is a picture of a live head on a table! The answer? Only in SCARY MONSTERS MAGAZINE that's where!

Here's to another 20 years! Congratulations SCARY MONSTERS MAGAZINE and Happy Anniversaries!



For more information on the first 20 issues and first SCARY MONSTERS yearbooks and much more purchase a copy of the SCARY MONSTERS MAGAZINE SPECIAL #1.

SCARY 84! 21st Anniversary Issue!

053 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

Dear Dennis & Sam Scare,

Well it has been a long dry spell since I wrote to you and Sam Scare! First off I want to thank you for selling me one of your copies of **SCARY MONSTERS #20** with Steven Ritch on the cover as **THE WEREWOLF** (a thank you long overdue). My favorite Werewolf movie and Werewolf actor of all time! Now my collection is fulfilled with the copy of **SM #20**! I have enclosed a picture of me, the magazine and my poster of **THE WEREWOLF** movie, thanks again.

I just want to say that your last three publications, **SM #81**, **SCARY MONSTER MEMORIES 2012** and **SM #82** were outstanding! How you come up with ideas for a publication time after time baffles my mind. When I saw the cover for **MONSTER MEMORIES 2012** it sent chills up my spine. I think, in my opinion, it is one of the best covers you have ever done. For some reason for me it has a little of everything in it. The Invisible Man is great looking and the rest seems to fit together.



My wife just handed me a copy of an article about Uncle Forry she found on her computer, I guess he came by for a short visit! In your last three magazines Mark C Glassy, P.h.D. wrote articles in **SM #81** on the brain, **SCARY MONSTERS MEMORIES 2012** on **THE INVISIBLE MAN** labs and **SM #82** hands in the movies. They were all done so well. His research and knowledge of what he is writing about is excellent and I enjoyed them all! He tells you all the medical reasons how the brain and hands work, things I never knew about. Like the areas of the brain that controls things. Now my wife knows why she has no coordination, my daughter knows why she gags and coughs and why I am easily agitated and irritable at times. I think he deserves a well done!

Thanks again,
GEORGE C. GULAN The Reno Kid

Dear Dennis,

Your **SCARY SUMMER SPECIAL** is really nice and thorough about **THE LOST WORLD**. I sat and read it and part way through I stopped and had to watch the

movie itself. It was a lot of fun. Then I went back and finished the special. You did a fantastic job on it. I hope you can do other specials in the future. In issue #83, the story about Marlena Midnite, mentions hedge apples and I



WANTED! More Scary Readers like:



George C. Gulian The Reno Kid!

had to laugh because I have 20 hedge apple trees in the backyard. People stop all the time in the fall to pick up some. They all swear that they keep spiders away and mice too. I always say that they drive the spiders to our house to get away from the hedge apples. The article was the first time I had seen anyone know about them, funny!

The question about **THE MUNSTERS** album, I looked it up in the official price guide to records 2002 by Jerry Osborne and it says the records was put out in 1964 and the monaural version, "Decca 4588" was worth \$25-\$30. Since it's mislabeled on one side it might make it worth more to a true collector? The stereo, "7-4588" was \$25-\$35. I don't know if this helps but I'm always happy to help if I can.

Don't forget to tell Ron to make the **BASH** DVD's longer, also Cleveberg's version. Thanks for your time!
Bye and stay scary and creepy!

RUSSELL KRICK

Hi Sam 'n' Dennis

It was a dull day here at hill house and then, SCARY MONSTERS 83 arrived! Thank you! Good, good stuff all the way. I think the SCARY SECRET PHOTO is KONGA, that looks like him behind the house going ape.

The next time you are in the great state of Arizona pull off interstate 10 at exit 322 between Benson and Willcox and see...THE THING! I saw THE THING back in 69 or 70. When you see it you'll think wow! That's some...thing! It's a strange old time tourist stop, weird fun. (Over the last 30 or so years that I've been traveling to Arizona THE THING? has been visited at least 3 times. I'm guessing the last time may have been around 10 years or so ago as we followed the many billboards so my son could see THE THING! He also came home with a THING keychain. —D.D.)

Thanks for the good work you do.

JOHN A KENNEMORE Covington, GA

SCARY MONSTERS on the Stands!



Lawrence Loftin of West Monroe, LA found *SCARY 83* at the BOOKS A MILLION store in Monroe, LA. Also (below), Lawrence shares a neat MOTHRA costume he recently saw at A-Kon.

Scary thanks go to Lawrence Loftin as well as BOOKS A MILLION! —D.D.



Continued on Page ?...113

THE THING?
A Booklet
NEXT EXIT-MYSTERY OF THE DESERT

The next time you are in Arizona follow the numerous billboards that from what I recall start in both California and New Mexico and visit THE THING? MYSTERY OF THE DESERT.

SCARY 84! 21st Anniversary Issue!

055 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

LIONS, TIGERS, AND SCARES...*Oh my!*

GOING WILD FOR ZOO HALLOWEEN ATTRACTIONS!

by Dave Fuentes

This past Halloween season, I had the unique opportunity to experience two Halloween attractions located over a thousand miles from each other. Both myself and my best friend, David Albaugh, are volunteer docents (from the Greek word "to teach") at their respective zoos and enjoy sharing their important conservation messages with guests. I have been affiliated with Chicago's Brookfield Zoo for over 13 years (both as an employee and volunteer) and David joined his zoo (Roger Williams Park in Rhode Island) earlier this past year. Before I continue, let me state that this is NOT a compare/contrast piece. Each year, numerous guests at the zoo will say things to me like, "Your zoo is better than mine," "My zoo is better than yours," etc. The truth is, all Association of Zoos and Aquariums (AZA) accredited zoos are not in competition with one another. In fact, it is quite the contrary. These non-profit organizations all work together for the singular purpose of doing important conservation research around the world (which most of the public is unaware of) while also educating and connecting their visitors with nature during their recreational visits.

These endeavors, as well as the care of their beloved animals, requires money and, for zoos located in areas that experience the changing seasons, this means coming up with creative events to attract visitors after the warmer months have passed. The popular Halloween season has proven to be the perfect opportunity to do so but, in keeping with the zoo's mission, cannot involve dressing the animals up in costumes nor teaching the monkeys how to carve pumpkins. For this, they must become a tad more clever and I am happy to say that both of the aforementioned zoos have succeeded in doing so!

In mid October, while covering **THE ROCK AND SHOCK** convention for our blog, "**TERROR FROM BEYOND THE DAVES**," we toured David's zoo and then returned that evening for their annual "Jack O' Lantern Spectacular!" This event has been a major New England attraction for years and is one of their primary fund raisers. With the aid of a local family who supplies the zoo with over 5,000 pumpkins as well as their carvings, the jack o' lanterns at The Roger Williams Park Zoo are a great deal more than simply "spectacular!"

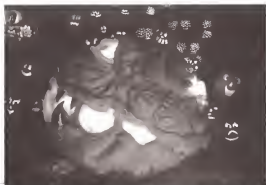
I remember during my day visit gazing at some of the pumpkins from a distance and thinking, "Oh, that should look nice." Nothing, however, could have prepared me for how incredibly amazing this attraction truly was! Each year the zoo chooses a different theme with this one involving a trip around the world. Interspersed amongst your garden variety (pardon the pun) jack o' lanterns were highly detailed and ornate designs that depicted various scenes and personalities from around the globe (as well as monsters). Each section also featured music from that portion of the world which made the experience even more enjoyable. At 40 acres, The Roger Williams Zoo is a relatively small park that makes excellent use of its space. Their Jack O' Lantern Spectacular was no



David Albaugh and Dave Fuentes at the Jack O' Lantern Spectacular at the Roger Williams Park Zoo in Rhode Island and it was well, spectacular!

exception and it took us well over an hour to venture through it. Just like a fireworks display seen during the Fourth of July, the pumpkins got better and better as we went along culminating in what I can only describe as its "grand finale." By this time I had regressed to the age of ten and began jumping up and down while cheering!

I would later write on the zoo's Facebook page that had this been the only attraction I'd seen during my trip to New England it would have been well worth the airfare. In this I was 100% sincere and urge anyone in that neck of the woods (or beyond) to pay it a visit. Be sure to get there early as we toured



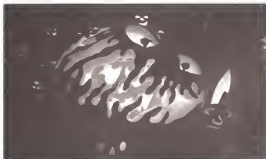
The Jack O' Lantern event was so spectacular and big even **GOZZILLA** fit right in!



The Roger Williams event was anything but for **THE BIRDS!**

on a Monday and the line stretched out the gate!

The next day I flew home to Chicago and then, that weekend, went to see Brookfield's Zoo's "CREATURES OF THE NIGHT." For many years Brookfield Zoo offered their family friendly "BOO AT THE ZOO" during daylight hours and then, in 2009 added a completely different nighttime event that caters to all demographics including us monster fans! Most of the park is open to visitors during this time and, being a larger



One of a thousand scary faces leering at Brookfield zoo visitors!



No Egyptian theme would be complete without **THE MUMMY!**

zoo (216 acres), provides numerous activities to the delight of their guests. The night I attended also featured an appearance from National Horror Host, Svengoolie! My two worlds collided as my favorite celebrity paid a visit to my favorite place on Earth!

I arrived early to snap a few photos and then returned later that evening when the zoo reopened for this event. I walked past the North gate gazebo and noticed that the number one question being asked of the friendly volunteers there was, "Where do we see Svengoolie?" By the time I raced past the zoo's corn maze to the special area designated for Sven, a long line had already begun forming. Sven drove in via a zoo golf cart and I had him sign a special Halloween "Mold-a-rama" I'd created in the park earlier. For those who are unfamiliar with what a Mold-a-Rama is, it is a wax molding you can create yourself and has been a Brookfield Zoo tradition (courtesy of their owner's the Jones brothers) since before I was born! While these are commonly animals, for Halloween, the zoo offered some special exclusive scary ones including Frankenstein, a devil, and a skeleton. Since the skeleton sort of reminded me of Sven's old sidekick, Tombstone, it was the logical choice to have him sign!

After leaving Sven, I encountered a large wooden structure surrounded by a group of enthusiastic onlookers. Little did I realize, I was about to witness a "pumpkin execution" hosted



Frankenstein Mold-a-Rama featured at Brookfield Zoo!

by the executioner himself—an amazing actor that did a tremendous job riling up the crowd. When asked the status of the pumpkin in question, the crowd screamed “Guilty!” as it was promptly placed in position to meet its fate!

The drummers began their sinister death roll as all eyes fixated on the doomed pumpkin. Soon a large log dropped from above, smashing it to smithereens as the delighted crowd cheered! This was matched by the happy cries of

visitors lost in the zoo’s corn maze nearby.

After that I took a ride on the zoo’s Haunted Tram and inadvertently began my “Scream Vacation” as I was taken from one frightening destination to another! This would not only involved visits to exotic locales such as Marrakesh and Egypt (and an angry Mummy), but also a drive through Elm Street USA along with an unwelcome visit from Freddy Krueger. As the nerve rattled vacationers steeped off the tram (with the familiar sounds of a certain Texas Chainsaw behind them), I walked to the zoo’s beautiful Pavilions to see what macabre opportunities it had to offer. Here were lots of great family activities such as pumpkin carving, cookie decorating, and Halloween dancing!

My night of ghoulish activities was far from over. Brookfield Zoo’s **CREATURES OF THE NIGHT** actually offers TWO haunted journeys—one on wheels and another on foot. I made my way to the east end of the zoo to experience the zoo’s **“TRAIL OF TERROR: UNDERGROUND.”** As its name implies we walked down through an archaeological dig site to see what he scientists had unwittingly unearthed! Before entering, a bloody victim urges



Brookfield Zoo’s Pumpkin Executioner!



Svengoolie signs Dave’s skeleton Mold-a-Rama!

us to reconsider, though no one appeared to heed his warnings.

Suffice it to say, this was one of the best scary attractions I’ve seen *anywhere!* As a monster fan, I was thoroughly impressed by the unique creatures created specifically for this event. Squeaky mole monsters and some amazing insect-like fiends looked better than the majority of beasts created by Hollywood itself! SUPER cool and alone worth the price of admission! I was thrilled when I was able to contact one of the masterminds behind this experience, Matthew Owens, who invited me to get a behind the scenes look at his handiwork. Imagine my surprise when I discovered that he was none other than the bloody victim I’d encountered at the beginning of my Underground tour the week before! Matthew works for the zoo’s exhibits department but is no stranger to monster making. Before coming to

work at the zoo, Matthew had lots of experience making monster puppets and props for various film productions as well as music videos back when they were popular. One of his most notable projects involved creating props for the Tim Robbin’s film, **CRADLE OF ROCK**. This would involve creating seven scary puppets to represent each of the Seven Deadly Sins. Matthew grew up a monster fan but says he is most enamored with zombies!

Chicagoans can look forward each year to a new theme with equal scares! It is definitely worth visiting after a day of **BOO AT THE ZOO!**

Kudos to The Roger Williams Park Zoo and the Chicago Zoological Society (Brookfield Zoo) for their horror inspired Halloween events! They have proven far more satisfying than the majority of haunted attractions that specialize in this sort of thing. Best still, the money is ALL for a great cause! These zoos both provide plenty of treats with no tricks so grab your family/friends next Halloween season get out there!

We’d like to urge readers to support their local AZA accredited zoos! Especially our patron zoos; Roger Williams Park and Chicago’s Brookfield Zoo! Now, more than ever, these fine institutions need your help in continuing their amazing conservation initiatives! If you have a love of nature and would enjoy the opportunity to learn more about the zoo’s animals while inspiring their guests, look into volunteering at your local zoo!



Sinister underground creatures wreck havoc on zoo guests!

A SCARY Childhood in the Bronx

Installment #5: Cadets, Rangers and a "Rocket Man" Clog the TV Cosmos

by Dennis P. Mitchell

Yestree, those were the "glory years" from the early-to-mid-1950s, when all manner of flying heroes scoured the solar system and beyond in search of new horizons of adventure, and to protect our Earth from villains bent on our destruction.

Indeed, given the phase-out of our Space Shuttle program; budget cuts that allow our remaining astronauts access to the International Space Station only via Russian spaceships, and slashes in future planetary exploration programs (I now hold out little hope for a manned Mars landing within my remaining years), the case can be made that past "fiction" now seems more encouraging than future "reality!"

Having already covered early sci-fi TV my older brother Jim and I watched avidly in the '50s—such as **CAPTAIN VIDEO AND HIS VIDEO RANGERS**; **ROCKY JONES, SPACE RANGER**; **THE ADVENTURES OF SUPERMAN**, and the West German-produced **FLASH GORDON**, I'll now turn my attention in this column and the next to the remaining Sci-Fi TV shows of that era, beginning with:

Commando Cody Soars!

The dream of being able to "fly like a bird" has enticed people for centuries.

Specifically, the use of propulsion via a rocket pack on one's back was a staple of both pulp (science) fiction and predictions by some of the same "futurists" who were certain that—by the end of the 20th Century—every home would own a flying car and a housekeeping robot. Of course, these "scientific soothsayers" fully expected Moon and Mars colonies by 2000, along with manned visits to the rest of the solar system by that time.

Still, dreaming never hurts. so the '49 Republic Pictures theatrical serial, **KING OF THE ROCKET MEN**, ushered in a six-year period when jet-pack-wearing freedom-fighters thrilled audiences in cinemas

and in living rooms across American.

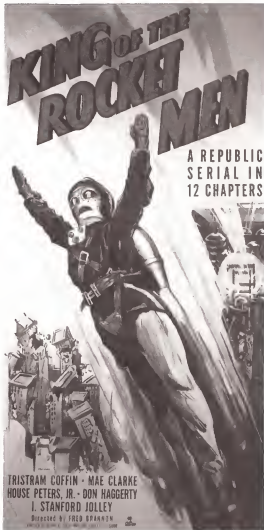
In **KING**, melancholy-named actor Tristram Coffin played Jeff King, and the serial he starred in was drastically chopped down to a frenetic and confusing '51 feature film entitled **LOST PLANET AIRMEN**.

Next up came Republic's '52 theatrical serial **ZOMBIES OF THE STRATOSPHERE**, this time with Judd Holdren wearing the rocket pack as Larry Mantini. This serial, too, was eventually edited down, to the short (70 minutes) feature in '58, called **SATAN'S SATELLITES**.

Then, Republic unleashed a second "Rocket-Man"—themed serial, this one titled **RADAR MEN FROM THE**

MOON, with George Wallace as "Commando Cody, Sky Marshal of the Universe."

The plot thickened even further the following year, as the



"Commando Cody" name and main characters were appropriated (once again by Republic, widely regarded as the maker of the best serials) in yet another "Rocket Man," theatrical serial. Judd Holdren was back from **ZOMBIES OF THE STRATOSPHERE**, but as "Commando Cody," not as Larry Mantini. George Wallace, who had previously played Cody, was nowhere to be found.

Moreover, **COMMANDER CODY, SKY MARSHAL OF THE UNIVERSE** was actually intended as a prequel to **RADAR MEN FROM THE MOON** from a year earlier, where, as noted, George Wallace had donned the rocket pack. Judd Holdren was considered a lookalike to Wallace, so Republic considered the illusion to be





convincing. More on that a bit later.

Finally, in '55, Republic slightly re-edited the '53 **COMMANDO CODY** theatrical serial into a 12-part TV series, which is when and where Jim and I first saw it. Jim in particular was caught up by the show, and had a special fascination with the Cody character, and jet-packed flying heroes overall.

The program seemed to vanish from TV by the end of the '50s, and it certainly hasn't appeared on any TV station accessible to me in the more than five decades since.

DVDs to the Rescue

Then, with the help of my grown daughter, Lisa, who has the Internet access I lack, I purchased (for about \$39) a three-disc, complete set of the TV version in early '12 from Graeme Dickinson's rocket-dvd.com. The latter is evidently an



Australian website, and the packaging of the disc set bears deceptive, cartoonish-looking illustrations. But no matter; it was sure great seeing the show again for the first time since early childhood!

COMMANDO CODY SKY MARSHAL OF THE UNIVERSE



To be fair, I should also mention **COMMANDO CODY**'s availability as a two-disc set from www.culturetro.com. That version features six "double-length" chapters, and promises "3 hours of action," so I assume some opening or closing titles were eliminated.

Getting back to Dickinson's version, which I recently (Spring '12) viewed in its entirety over a three-day period, I found the overall quality to be reasonably good, and was particularly impressed by the packaging's extensive liner notes, at once accurate, interesting, a musing and—at times—even scathing.

Following, with grateful thanks to Dickinson, are some highlights of his observations:

"You may well ask just what qualifications one needs to be appointed Sky Marshal of the Universe. If you've been following the Rocket Man serials closely, you may believe that impulsive decision making, destroying valuable equipment, endangering the lives of staff and innocent bystanders, and a complete lack of fighting skills, are essential credentials for the job. But it may be a case of having the right hat (Cody wears a nondescript cap)."

For the **CODY** serial/TV series, Dickinson tells us, Republic Pictures chose to make some alterations to **Cody's RADAR MEN FROM THE MOON** persona.

"Cody would now wear a mask at all times to protect his identity from staff members who might be in danger if they knew his real identity."

Beyond that logical explanation, Dickinson informs us that Cody's disguise was actually more of a sound, if unusual, business decision on the studio's part.

"Clayton Moore," he explains, "had made a name for himself at Republic, and demanded more money from the producers. Republic refused. Moore moved on to greener pastures in **THE LONE RANGER** ('50s TV show, as Baby Boomers will fondly recall). Republic did not want this to happen again with Judd Holdren, and decided if he were to wear a mask at all times, he could be replaced by another actor if he re-evaluated his worth."

I had very few clear memories of the show, other than of Cody

running and taking a flying leap as a supposed prelude to flying (as in **THE ADVENTURES OF SUPERMAN**), some actual flying scenes, and of Cody pressing directional buttons on his chest control panel. I didn't recall any of the rocketships, or the undistinguished "aliens."

The Chapters and Story

As indicated previously, the TV show was divided into 12 parts, or chapters.

For posterity, these were: 1. **ENEMIES OF THE UNIVERSE**; 2. **ATOMIC PERIL**; 3. **COSMIC VENGEANCE**; 4. **NIGHTMARE TYPHOON**; 5. **WAR OF THE SPACE GIANT**; 6. **DESTROYERS OF THE SUN**; 7. **ROBOT MONSTER FROM MARS** (more on that title later); 8. **THE HYDROGEN HURRICANE**; 9. **SOLAR SKY RIDERS**; 10. **S.O.S. ICE AGE**; 11. **LOST IN OUTER SPACE**; and 12. **CAPTIVES OF THE ZERO HOUR**. Whew!

Plot-wise, it's standard for an old-fashioned, low-budget, alien invasion "space opera." An evil alien called (what else?) "The Ruler"—who looks like us (as do all his assistants, though garbed in, variably, hooded, lightning-bolt-embellished uniforms, "gypsy"—type outfits, even business suits with ties!) and is played by Gregory Gaye with a sort of Eastern European accent—wants to subjugate the entire solar system, especially Earth. He's hiding out on Venus (no 800° F. temps or sulfuric acid atmosphere but to be fair, even the most dedicated astronomers of that era knew very little about Venus; some even believed the planet was a tropical paradise with live dinosaurs!), has already conquered Mercury, and schemes to use Earth and/or Mercury as the springboard for the Big Invasion.

Barring his way is the fact that Cody, being a brainy scientist as well as a "Rocket Man," has developed a "cosmic dust blanket" that he installs in Earth's upper atmosphere to keep enemy spacecraft at bay (except for some very small missiles that get through to Earth's surface). Earth's rocketships, however, are able to move freely through this radioactive layer with the aid of a "dispersal ray" that the Ruler covets, and continually tries to overcome or steal the technical plans for.

The perpetually hostile Ruler and his scheming cohorts (the entire "invasion fleet" seems to consist of no more than half a dozen spaceships and about a dozen aliens through the entire course of the serial!) throw everything in their arsenal against Cody, his handful of aides, and the innocent people of Earth.

These weapons include missiles that hit Earth before our cosmic ray blanket was in place; bombs dropped into our atmosphere that circumvent the protective layer and cause storms...LOTS of storms (film clips are shown of the destruction of New York City landmarks by tidal wave from the '33 sci-fi epic **DELUGE**), and germ warfare (Cody's assistants develop an antitoxin in retaliation).



SCARY 84! 21ST ANNIVERSARY ISSUE!



On other fronts, the Ruler and his henchmen tinker with the Sun, first dimming it—causing extreme cold in northern latitudes, crop damage and shortages, riots, desperations, total darkness in several metro areas—then creating images of multiple suns to burn the Earth to a crisp.

The Ruler also knocks the Moon closer to Earth via three incremental explosions just beyond it. And he manages to make Earth a captive of Saturn; as that planet turns on its axis, a "magnetic force beam" he connects between Saturn and Earth will gradually tilt the Earth so that our South Pole points towards the Sun, and the North Pole towards the frigid cold of space. Thus, the "Sun" side of Earth will burn, while the "dark side" will become locked in a frozen death, the Ruler sneers.

Naturally, there are lots more storms globally, folks, probably because tons of stock footage of various disasters and calamities were readily available. However, while narrations and news bulletins tell us of crops withering under the assault, we see repeated scenes of healthy fields thriving under the bright sun, with no rain anywhere.

What have us humble Earthlings done to deserve all this? If nothing else, all this activity is imaginative.

Spoiler alert: Commander Cody (as if you hadn't guessed by now) overcomes all of the Ruler's diabolical threats and deeds, so Earth (if not New York's skyline and Statue of Liberty, which were washed away) survives more or less intact.

Action, Action Everywhere

No one could ever accuse Republic Pictures of producing dull serials. This one has few lulls, but an incredible amount of fistfights (Cody's apparent preference in battling aliens; he often takes quite a beating, especially when fighting two or three foes at one time!); raygun battles; "dogfights" between spaceships; ambushes; rocket pack flying scenes; radioed threats; worldwide disasters; freeze rays, and stun guns; we even witness bickering between the Ruler's forces, one argument being over a plot by his henchmen to swipe valuable jewels and sell them for profit on Earth, away from the Ruler's prying eyes. This is the only time I can recall when I saw aliens scheming against their own leader, and arguing amongst themselves.

Amid all the action, however, there's also a heckuva lot of repetition, and the series constantly generates its own stock footage, monotonous story aspects, and "quirks." Moreover, as I hinted earlier in my remarks about the portrayal of the planet Venus, I find it hard to believe the kind of grossly unscientific thinking that went into the conception and making of **COMMANDO CODY**. This is especially true given the theatrical serial's year of release ('53, the same year as George Pal's **WAR OF THE WORLDS**, and hot on the heels of Pal's more scientifically accurate **DESTINATION MOON** in '50 and **WHEN WORLDS COLLIDE** in '51). I suspect that **COMMANDO**

061 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



CODY's "junk science" can be blamed more on its low budget than on scientific ignorance. Also, Republic must've assumed that the kiddie crowd—the intended target of serials anyway—could be easily fooled.

Repetition-wise, we see the exact same flying scenes over

and over of both Cody and atomic-powered rocketships, whether Cody's ship or the very similar-looking alien versions. With one or two exceptions, when Cody is about to take off, he and/or his assistants say "Fire pilot jet....Fire main jet!" in episode after episode, maybe to thrill gadget lovers in the audience. I do think it becomes tiresome, and almost a joke, by the fourth or fifth episode.

With only a few exceptions—when star fields appear behind Cody as he stands atop his rocketship in flight (the often lands on ships after flying to them, then enters via the airlock or, sometimes, does an EVA to make repairs)—and other scenes in space, or approaching/flying over/landing on other worlds, are depicted amid puffy white clouds!

These include views of the Moon, Venus, Mercury, and for a change of pace, an old, blurry, telescopic photo of Saturn. We even get to see mother Earth seen from many thousands of miles away, sitting merrily in a nest of clouds...and no stars in the background.

The planetary landscapes (upon which Cody, his assistants and aliens alike walk about in normal Earth-type gravity, unencumbered with any breathing devices or spacesuits) all look just like Earth, and Cody is able to fly around in atmospheres notably thinner or thicker than those of our planet (or absent entirely, in the case of the Moon and Mercury).

In fact, these "planetary surfaces," each with virtually identical rocks, boulders, brightly lit skies (no stars showing even on the Moon and Mercury), bushes, shrubs and even small forests, appear to have been filmed in and around the Lone Pine, CA, area. Lone Pine is a bit west of Death Valley and slightly east of Mt. Whitney, the highest point in California.

Just as Bronson Caverns—just north of Los Angeles—was the setting for numerous genre films of the '50s, so many western movies and TV shows were lensed in Lone Pine since the early days of filmmaking that the town has hosted many "cowboy" reunion festivals. The area is easily recognizable.

While the same footage of Cody and his rocketship in flight grows tiresome rather quickly, I agree with author Bill Warren in his essential, encyclopedic volume on '50-'62 genre movies, **KEEP WATCHING THE SKIES!** (but to me, frequently hypercritical and often arrogant and insulting, especially when slamming fellow movie book authors and their works), Republic's flying scenes—created by



Howard and Theodore Lydecker—were "highly satisfactory, especially for kids."

According to Warren, "A slightly larger than life dummy was dressed as Rocket Man, and zipped along nicely on invisible wires, followed by the camera from almost every position except right overhead." I assume that the rocketships were flown using the same trickery.

Granted, Warren was referring specifically to the effects in the aforementioned **KING OF THE ROCKET-MEN** serial, but the prolific Lydeckers also used similar flying methods in **COMMANDO CODY**.

Finally, again on the scientific "flub" front, if any astronomers or planetary scientists watched **CODY**, I can only assume they winced or chuckled when Cody learns that the Ruler has "a set-up" on Planet M-27. "It's the first planetary system west of ours," Cody declares. I wasn't aware there were geographical directions in space (maybe the Moon is east of the Earth?), but let's cut the clueless Commando some slack.

More Cody Capers

As background, we learn early on that Commando Cody was so-named because of his "connections with commandos in the last war." Give that the serial first appeared in '53, this reference could well be to the Korean War ('50 to '53), or possibly to WWII in the '40s.

In either case, Cody—the Savior of Earth—operates out of his own home (!!) with only a guard or two providing "security" outside (who are sometimes easily overcome by the bad guys and the latter access the house). Such is also the case with the rocketship's takeoff and landing site, out in the desert near the fictional "ghost town" of "Graphite." A lone guard does duty there as well.

Cody works for the stern Mr. Henderson (Craig Kelly), who is "in charge of all space operations." Joan Gilbert (Ailene Towne) and Ted Richards (William Schallert) are hired to work with Cody to build an atomic-powered spaceship "capable of reaching any planet in the solar system." The ship runs on a mixture of uranium and a new element Cody himself develops.

Schallert was replaced in Chapter 4 by none other than actor Richard Crane, familiar for his portrayal of space hero **ROCKY JONES, SPACE RANGER** ('53-'54), a TV show I cover in the **2012 MONSTER MEMORIES YEARBOOK**. Here he plays Dick Preston. Cody, Ted, Joan and Dick all take turns piloting Cody's (unnamed) rocketship.

The title of Chapter 7, "**ROBOT MONSTER FROM MARS**," is intriguing. The nondescript, walking-tin-can-like robot briefly breaks into Cody's house (who doesn't?) before being rendered inert. Near the end of the chapter, while under Cody's control, the robot briefly menaces the Ruler himself on (Planet?) "L-36" before being stopped.



It is never seen again in the future chapters.

But it's the title that caught my attention. Also in '53—could it be mere coincidence?—Astor Pictures released the much maligned (with some justice) 3-D, "bad film" classic, **ROBOT MONSTER** to theaters. Whether you feel the film is an "atrocious" or a "camp masterpiece" (I'm in between), it may not be widely known that **ROBOT MONSTER** was reissued under the title of "...**MONSTER FROM MARS**." Considering that the robot's place of origin in **COMMANDO CODY** is never disclosed aside from the chapter title—and because Mars never figures into the **COMMANDO**

The cultretro.com DVD.

CODY storyline—could this be an homage to Phil Tucker's renowned gorilla-with-diving-helmet-and-bubble-machine-invades-Earth "classic"?

After all this action, it's disappointing that Chapter 12—the series' wrap-up somewhat fizzles out. The Ruler is fed up, by then, that all his attacks on Earth have failed, so he orders his gorgeous female assistant (the blonde Gloria Pall) to "Notify all arsenals and rocket assembly plants that I'm going to make a mass attack and wipe out Earth's defenses with one blow. My agents on Mercury have prepared a trap for Commando Cody which will deliver him and his rocketship to me."

The Ruler also demands that his agents "Prepare to copy the dispeller unit (Cody uses it to break through Earth's "cosmic ray blanket," remember?) and install it in every ship in my rocket fleet." Then, he deadpans: "Send (this message) 'official' 'to his secretary.'" Are any of his orders "unofficial"?

On Mercury, Cody, Joan and Dick are captured by, then befriended by, a motley group of Mercurian resistance fighters (armed with only one raygun between their ranks of a dozen or so), then taken to their queen. She offers the support of these few Mercurians to fight the Ruler. As if on cue, the Ruler lands on Mercury. After a few midly tense moments involving the Ruler's helpers; Cody, Joan and Dick; their Mercurian pals; rayguns; alien bombs; lots of running around, a nd-you knew it—more fastfights, Cody guns the upper hand, the Ruler is in chains, and winds up on Cody's ship headed back to Earth.

The Ruler is not pleased. "Tell Mr. Henderson that it isn't over yet," he gloats to Cody. "My subjects will tear your world apart!"

Henderson, however, radios that hundreds of peace emissaries want to negotiate a universal peace throughout space. Where were all of them when Cody needed help to defeat the Ruler?

"That doesn't sound like your men want to tear your world apart!" Cody tells the chastened Ruler.

"Do you know what this means?" Dick asks rhetorically. "The end of the war between the worlds (a nod to George Pal's film of the same year the serial was released?). An era of prosperity. Production for peace instead of for war. A focus on the greatest age we've ever had!"

The New Deal? A chicken in every pot? The end of Prohibition? The mind boggles.

And so ended the last of the "Rocket Man" sagas...for awhile. As a postscript, in '91



the Disney people released the very exciting and enjoyable (and often underrated movie **THE ROCKETEER**. Set in the 30's, it starred Bill Campbell in the title role, and Timothy Dalton (who played agent James Bond 007 in several films) as his foe. Critic Leonard Maltin subtracts points from **THE ROCKETEER**'s star rating because "it's talky, and takes too much time (note: it runs 108 minutes) to get where it is going." Still, I loved the period atmosphere and action sequences. And, as a personal aside, my daughter, Lisa, who was 13 when we saw the picture in the theater—and who isn't anywhere near the genre fan I am—considered **THE ROCKETEER** to be her favorite film for quite some time afterward.

Directing portions of **COMMANDO CODY** were: Franklin Adreon (Chapters 5, 7, and 10); Fred C. Brannon (Chapters 1-3), and Harry Keller (Chapters 4, 6, 8, 9, 11 and 12). Writers were Ronald Davidson and Barry Shipman. Music was by Stanley Wilson; during the main title theme, I found some portions similar to Elmer Bernstein's score for the '56 version of **THE TEN COMMANDMENTS**.

In concluding his liner notes for his DVD release of **COMMANDO CODY**, Graeme Dickinson takes some parting shots:

"Lack of interest made this the last of the 'Commando Cody' serials, and, perhaps for many, times were changing and the inept Cody was not up to hero standards. In Chapter 11, while transporting the Mercurian refugee Baylen (note: or was it Baylor?) back to his home, Cody and his entire crew have no idea the alien is sabotaging their flight. When they discover his actions, they merely handcuff him and leave him alone in the ship with a box full of weapons and a wall stacked with gas bombs.

"No doubt Baylen takes full advantage of their stupidity," Dickinson remarks (a "stupid" flying hero? The mind boggles!), concluding: "Perhaps it was time for a real Sky Marshal of the Universe. Someone called Superman." (Whose TV show I covered in my last two columns.)

To sum things up, while I can't dispute some of Dickinson's barbs, I think I had a much better time viewing it again—especially after so many years—than he did. I suspect that you will, too! Give it a try!

Rocket Rangers Go M.I.A....Forever?

I had dearly hoped to view and cover the '53 TV show "**ROD BROWN OF THE ROCKET RANGERS**" in this column. My brother Jim and I were certainly fans of the series, even though we were ages seven and four, respectively, when it aired.

Sadly, to my knowledge, not a single episode of this series has ever been rereleased on either DVD or VHS. Believe me, I've been searching since the dawn of home video in the late '70s. I personally have owned—and scoured through—literally hundreds of DVD and VHS catalogs over the span of more than three-plus decades, and not a one has ever mentioned having this show for sale.

My daughter searched the Internet for any episodes on sale, and found none. What she did locate was the following program description, and background info: "Rod Brown and the Rocket Rangers battled crime and super-criminals (including giant lobsters and a Cyclops) from their nuclear-powered spaceship, Beta. Rod Brown was 'inspired by Tom Corbett, Space Cadet' (note: see later in this column), and utilized the earlier show's director, writers, concept, and special effects, leading to a lawsuit that prevented rebroadcast of the series."

I was crestfallen at this news, even though I suspected for many years that something was amiss regarding the program's utter disappearance. Moreover, due to the reported lawsuit, I am now convinced of the strong likelihood that all existing remnants of the show were destroyed as part of the legal agreement. That would certainly explain the series' total inaccessibility nowadays.





The cast of the lost 1953 TV series **ROD BROWN OF THE ROCKET RANGERS** (l-r) Rod Brown (Cliff Robertson), Ranger Wilbur "Wormsey" Wormser (Jack Weston), Commander Swift (John Boruff) and Ranger Frank Boyce (Bruce Hall). (Below and right) Some more found photos of this lost early CBS TV space series.



I'm always overjoyed when I hear of a "lost" or "restored" movie or TV show being suddenly "found" (recent examples being "The Complete Metropolis," though STILL not "complete" in a technical sense, and Lugosi's **ISLAND OF LOST SOULS**). For me personally, a victory for restoration has been struck by the impending (as I write this in late May of '12) DVD release of the just-discovered, long-lost '58 animated space adventure called **THE SPACE EXPLORERS**, unseen anywhere since '62. It presents the story of a young boy who stows away on a spaceship piloted by the bearded Prof. Nordheim, and takes us on a tour of the solar system to search for the boy's missing Father (for more, google **SPACE EXPLORERS**; there's even a sequel, "New Adventures of...." I can't wait to see both again!).

But getting back to **ROD BROWN OF THE ROCKET RANGERS**, the Internet entry concludes with a surprising fact: "Rod Brown himself was played by Academy Award winner (note: For his role in the '68 film **CHARLY**) Cliff Robertson." Among his other genre credits: **BRAINSTORM** ('83); **ESCAPE FROM L.A.** ('96), and both **SPIDER-MAN** ('02) and **SPIDER-MAN 2** ('04). He also starred as John F. Kennedy (in



his pre-presidential, WWII battle days) in the '63 movie **PT 109**.

Before my daughter printed out the Internet entry on **ROD BROWN** for me, I had, for some unclear reason, thought the series had actually been titled **TALES OF THE ROCKET RANGERS**. I had probably confused the title with that of the very short-lived, '58-'59 TV western, **TALES OF THE TEXAS RANGERS**, whose title song was set to the tune of "I've been Working on the Railroad" (These are Tales of Texas Rangers...Jace Pearson is his name...his partner Clay is right beside him...., "Jace being portrayed by Willard Parker, Clay by Harry Lauter).

Speaking of tunes: Since I haven't seen **ROD BROWN** in 58 or 59 years, all of my memories of the series would logically have been erased from my mind decades ago. I certainly don't recall any of the actors, their uniforms and spaceships, the settings and scenery, or plotlines. I definitely don't remember any "giant lobsters" (did they resemble the Gargon in the '59 **TEENAGERS FROM OUTER SPACE?**) or the Cyclops (any similarity to Bert I. Gordon's or Ray Harryhausen's versions?).

However. A big "However." I apologize in advance to **SCARY MONSTERS** readers if I, in any way, come across as *brogging*. But I was gifted with the ability to play the piano by ear, with "perfect pitch," without any lessons or being able to read musical notes. This talent first manifested itself when I was in kindergarten from '54-'55, when, "out of the blue," I suddenly sat down at the piano and duplicated—note for note—the song the



startled teacher had just played. I developed that skill for many years since. Today, while certainly no concert pianist, I get by pretty well, including playing popular songs in social settings and in church. I am also a lyricist, and have composed numerous songs.

If not for the ability, I wouldn't be able to remember any aspect of **ROD BROWN**. But, in my tender age, I managed to memorize the



While no video of **ROD BROWN AND THE ROCKET RANGERS** can be found on the Internet some sounds from the 78 rpm record can be found!

closing theme song, and to play it in total, by the time I was five or six. I'm still able to play it today, so, luckily, I'll never forget the show completely.

The theme song, heard over footage of a receding Earth (possibly with a spaceship heading upwards into space) ends with this passage: "From the sands of Mars, into the distant stars, we're the Rocket-Ranger Corps!" (with a few dum-dum-DUMs at the very



end). Neat, huh?

If any **SCARY MONSTERS** reader is able to supply me with a DVD or even a VHS tape of this show, I'd love to experience it again. Still, it's the lawsuit business that makes me think that **ROD BROWN AND THE ROCKET RANGERS** may never turn up again. Now THAT'S A SCARY thought!

Still, one never knows!

A Cadet Named Corbett

The third '50s sci-fi TV show I want to cover, in part in this issue, is the very popular "children's science fiction show," **TOM CORBETT, SPACE CADET**.

According to "the Complete Directory to Prime Time Network and Cable TV Shows, 1946-1999" (Ballantine Books), **CORBETT** first aired in October '50 and eventually was shown on CBS, ABC and NBC (few programs accomplish that feat in primetime). It later was moved to Saturday daytime in '52, "where it continued off and on, until the summer of '55," authors Tim Brooks and Earle Marsh inform us. The latter years are when my brother Jim and I watched the program.

Brooks and Marsh hypothesize that **TOM CORBETT** was conceived to cash in on the popularity of the DuMont Network's kid favorite **CAPTAIN VIDEO AND HIS VIDEO RANGERS** ('49 to '55; I wrote about that show in SM #81). However they observe that the two shows "were not directly competitive" because they aired in different time slots.

Even more significantly, the authors point out, "they differed in substantial ways. 'Tom Corbett' had a much larger budget and thus more realistic special effects, such as blastoffs, weightlessness, etc., all done live through various techniques of video hocus-pocus. And the emphasis was less on futuristic hardware (though there was plenty) and more on the adventures of the young cast."

The title character, they write, "a curly-headed teenage cadet four centuries hence, was a figure with whom

youngsters could easily identify with (to me, he's clearly in his twenties). With him in training to become the (elb) Solar Guards were wisecracking Cadet Roger Manning ("So what happens now, space heroes?" "Aw, go blow your jets!") and the quiescent Astro, a Venusian (well, there goes scientific accuracy out the window once again, just as in **COMMANDO CODY**!).

"Every week they blasted off in the spaceship *Polaris* to new adventures, somewhere in space, usually against natural forces rather than the space villains who populated 'Captain Video.' Their exploits were instructive as well as exciting. Willy Ley, a noted scientist (note: and co-author with renowned astronomical artist Chesley Bonestell, of several space books such as **THE CONQUEST OF SPACE** and **THE EXPLORATION OF MARS**), worked in legitimate concepts such as variable gravity forces, asteroid belts, and anti-matter." As such, Ley served in the official capacity of "Technical Advisor."

Corbett was played by a perfectly cast Frankie Thomas; Capt. Steve Strong (the Cadets' boss) by Michael Harvey, in '50, then Edward Bryce; Astro, by Al Markin, the loutish Roger Manning, by Jan Merlin (also a perfect fit), and the bland Dr. Joan Dale by Margaret Garland. Writers included Frankie Thomas himself, Stu Byrnes, and Ray Morse.

Perhaps as equally important as Willy Ley's participation in the series was the fact that the program was based on the young peoples' novel "**SPACE CADET**" by the late, esteemed writer, Robert A. Heinlein, often dubbed "The Dean of Science Fiction."

Heinlein's juvenile genre novel "**ROCKETSHIP GALILEO**" (written in '47), spawned George Pal's '50 pioneering film, **DESTINATION MOON**. In '53, with Jack Seaman, Heinlein co-authored the screenplay for Lippert Pictures' **PROJECT MOON BASE**, a cheaply produced (but to me, an underrated "sleeper" favorite) movie that was intended to become a TV series, but never did.



The cast of **TOM CORBETT, SPACE CADET** in their spaceship *Polaris*... (L-R) Astro (Al Markin), Roger Manning (Jan Merlin), Captain Steve Strong (Edward Bryce) and Dr. Joan Dale (Margaret Garland). The star of the show, Tom Corbett (Frankie Thomas Jr.) is shown in the center bottom.

Few Episodes Survive

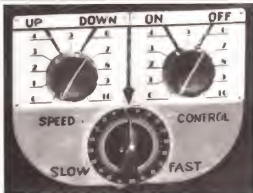
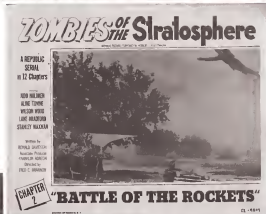
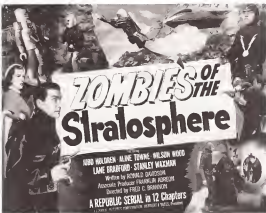
In my column in the 2012 **MONSTER MEMORIES YEARBOOK**, I pointed out that some '50s genre TV shows such as **ROCKY JONES**, **SPACE RANGER** were shot on actual film stock, so that the entire series survives. In other cases, including **TOM CORBETT**, **SPACE CADET**, that show was broadcast "live." Hundreds of episodes were part of the series, but relatively few still exist: those that were on film in the form of so-called "kinescopes." In those cases, I wrote in the **YEARBOOK**, "regular movie cameras recorded what was (going out over the airwaves) via local of network stations....if it weren't for these isolated kinescopes, all shows not shot on actual film (entire series) would no longer exist in any form."

It's a good thing that I began collecting VHS tapes in the mid-'80s, long before the influx of DVDs began in earnest around 2000 or a little later. It's been said that so many VHS tapes flooded the marketplace over a 20-year-plus span that the sheer number of DVD releases (already drastically reduced now due to the rise of Blu-Ray discs) will never remotely match the breath and depth of VHS tapes (many, or most, of the latter are permanently out-of-print).

In the case of **TOM CORBETT**, I know of and own only four VHS collections of episodes and several-part stories. The first two tapes were released by the long-defunct Nostalgia Merchant/Fox Hills Video label, one of the earliest "names" in VHS. Years later came two more tapes in '97 from Englewood Entertainment, copyrighted by Kansas City-based sci-fi fan and film collector Wade Williams. (Currently amazon.com lists two DVD listings for **TOM CORBETT**. SEE: One of the DVD covers below!—D.D.)



However, in all the years I've searched through video catalogs, I've never come across a listing for **TOM CORBETT** as being for sale on DVD. And so, eager to see the programs again for the first time since the mid-'50s (I), I dug out all four VHS tapes, fired up my trusty DVD recorder/VCR combo, and settled back to relive yet another part of my beloved childhood. The things I do for duty's sake!



Close-up of the control panel for the "Rocket-Man"/Commando Cody flying suit.

To be continued in **SCARY MONSTERS #85**, in **Installment #6: Wrapping Up the Sci-Fi TV Hero Scene!**

To LOVE A Vampire

9. Predators and Prey

by Bob Stutzer

It was nearly midday once more when Van Helsing awoke. Here, at Bathory's estate, time seemed to have little meaning. There were no classes to attend, no deadlines to meet, and seemingly few expectations from their hosts. The countess seemed content to spend most of her waking hours at night, with no real responsibilities requiring her to adhere to the more mundane schedule imposed on the rest of the world. Even after waking, Van Helsing felt reluctant to leave his bed and lay for some time contemplating what to do.

Finally forcing himself to sit, up Van Helsing slowly got to his feet. The room seemed warm, almost too warm, even though the fire of last night had long since burned out in the hearth. Or maybe it was not so much that the room was hot, but that the air seemed heavy and ancient. Pulling back the drapes, he began to wrestle with the window and, after a brief struggle, managed to get it open, the diamond-shaped panes screeching at the strain. Apparently he was the first to use this room in many years. The crisp, cold draft of air that rewarded his efforts was not unpleasant.

Feeling his senses sharpened by the brisk breeze, he rubbed his face and neck, as if to massage the rejuvenating air in to his muscles. At the touch of the rough stubble of his chin against his skin, Van Helsing decided the first order of business was to shave. Within minutes water and soap had been turned into lather and, with the aid of a small shaving mirror from his saddlebag, he was soon gliding the straight razor carefully along the contours of his jawline. By now the oppressive atmosphere of the room had cleared, and a slight chill touched his spine as he finished.

Van Helsing pulled on his boots and gave himself a final check in the shaving glass, razor at the ready should it be needed. Passable enough, he thought at the sight of his reflection. After wiping his face down with a towel, he turned to pick up his vest from the back of a nearby chair and return the razor back to its leather pouch, only to find he was not alone. Halfway across the room, her back to the fireplace, the dark-haired girl stared silently at him, her eyes hungry and mocking. Startled at the sudden appearance of his visitor, he dropped the razor.

"Elga!" Van Helsing managed a surprised smile. "I didn't hear you come in or notice you in the mir—?" There was a hard glint in her eye at what he was about to say and his voice died in the middle of the word. There was something about her that was different. Was it the way she wore her hair? Yes, the hair flowed freely about her head and down her shoulders, but there was something else...something almost taunting about the manner of her mouth, and a cruelty to the eyes as they glistened in the shadows. Van Helsing took a step forward toward her as realization set in. "Carmilla?" More thought than speech, the question was barely a whisper spoken under his breath.

At the sound of her name the girl curtsied and smiled, but beneath the warmth there was something disturbing about her demeanor. "Abraham Van Helsing," she said with a slight nod of her head. "I have already heard so much about you."

Van Helsing suddenly felt self-conscious. "I've seen your portrait," he began, "but the painting that hangs in the main hall above the

staircase doesn't begin to do you justice. You look even more like Elga than I would have thought possible."

"Given my affection for her, I should be flattered." Carmilla's mouth curved into a slight smirk. "Perhaps you find this form more appealing?"

For a moment Van Helsing would have sworn it was now his fiancée Christine who stood before the fireplace, but quickly dismissed it as a trick of light and shadow as Carmilla moved toward him. Passing through the shaft of sunlight streaming in through the window, she shuddered and started to swoon. Had Van Helsing not been close enough to catch her, Carmilla would have collapsed to the floor. He led her to the bed and, making sure she was securely seated, went to the windows.

"How inconsiderate of me," Van Helsing said, closing the glass and pulling the drapes shut. "Elga had told me you were sick, and here I have the windows open in the middle of winter." Suddenly aware of a throbbing pain in his thumb, he realized he must have sliced it when the razor slipped from his hand. "I seem to have cut myself," he managed an embarrassed smile. "I'm not going to make much of a surgeon if I can't even handle a blade long enough to shave." Glancing back at the razor on the floor, he absent-mindedly put the edge of his wounded thumb to his mouth.

Carmilla was beside Van Helsing before he even realized the girl had left the bed. "You must be careful." Her voice was low and soft. "You are no longer in the city. If the wound should become infected..." She took his injured hand in both of hers. "here, let me." Her mouth touched the cut as if to kiss it, and a feeling of warmth and numbness filled Van Helsing. As her fingers gently caressed the back of his hand, she began to suck the blood from the wound. The intoxicating sensation that had suddenly gripped him grew deeper. Carmilla's breathing became slow and heavy, and Van Helsing found his own breath matching the rhythm of her. Slowly she looked up at him, her eyes darker and deeper than before. "Has the pain gone yet?"

As Van Helsing tried to speak a paralysis seized him, as if the intensity of her gaze had sent him into a stupor. Carmilla's lips brushed lightly across his thumb to get a tiny drop of blood remaining. She ran her tongue down the inside of his thumb and kissed the center of his palm before playfully chewing at the fleshy area at the base of the thumb. Then, slowly but firmly, she bit deep into the skin and lapped up the pool of red that flowed from the puncture. Van Helsing felt as if he was falling and realized Carmilla was easing him back onto the bed.

Slipping onto the edge of the bed, never once pausing in her feast, Carmilla crouched protectively over Van Helsing, her posture like that of a predator guarding a carcass as it feeds upon it. Every so often a faint noise in the house would reach her ears and Carmilla's eyes would flash about, making sure there was no threat of interruption. She had to be careful not to take too much too soon. It would not do to gorge herself and end up looking like a bloated leech. The virgin blood of a man was a rare treat and, if she were very careful, she could not make him last for several days. For the time being, she would drink slowly but steadily.



While the thin, red ribbon of blood had trickled down the vampire's throat, the day's shadows had grown longer. As the first bell chimed for supper that evening, Carmilla glanced quickly over her shoulder at the sound, her eyes blazing at the intrusion. Looking back down at Van Helsing's sleeping figure, wistful frustration replaced her annoyance. She touched his injured thumb, and blood streamed from the cut. Carmilla kissed the wound and the crimson flow stopped. With a regretful sigh she licked the remaining blood from his hand. "Au revoir, chéri."



The second bell sounded for supper and Van Helsing awoke with a start, only to find himself alone in his room. Could it be evening already? He had spent the entire day in feverish, dream-filled sleep. But Carmilla...he was sure she had been real or, if their meeting was but a dream, it had been most vivid. He looked down at his hand, which ached. There were traces of a faint cut across his thumb and a painful bruise at its base. Remembering that he had received the cut when he dropped the razor, he went to pick up the blade. Dizziness swept over him as he stood, and he steadied himself against a bedpost. Van Helsing reached towards the night stand to pour himself a drink when he noticed that his razor was on the vanity with his toilet articles, all of which had been neatly placed back in order since their use earlier that day.



When Van Helsing went down to the dining room, everyone else had already been seated. At the head of the table sat Countess Bathory and on either side of her were her nieces, with Carmilla to her right and Elga to her left. Wellington was seated to the right of Carmilla, with an empty chair directly across from him allowing Van Helsing to take his place next to Elga. As he sat down Elga gave him a troubled look, in spite of his reassuring smile. Carmilla continued to look quietly at her plate, taking little notice of the new arrival.

Bathory spoke, obviously concerned at his absence, but glad to see he had finally joined them. "Forgive us for starting without you, but when you did not come down for breakfast or dinner..." The Countess let her voice trail off, waiting to see if the young man offered any explanation. When there was no response, she motioned for him to help himself, saying "I hope you like blood pudding. Our cook prides herself on it."

"I was worried about you, Bram." Elga spoke quickly and quietly as she clutched his injured hand.

Carmilla looked up, a hint of humor in her eyes. Van Helsing winced slightly at Elga's grasp. But it was enough for her to take notice. Turning his hand over, Elga saw the marks on his flesh. Sadness filled her face, as if he had done something to hurt her. Releasing him, she folded her hands in her lap and stared unseeing at the table before her. Elga's eyes suddenly locked onto Carmilla, and there was a look of hatred there that Van Helsing would have never thought possible of her.

"Do you feel well, Bram?" asked Countess Bathory. "You look...weary." Carmilla daintily wiped at her mouth with her kerchief, and made a soft noise. A look of realization came over Bathory and she laughed at herself. "An increase in years causes a decrease in memory. I forget that you have not yet met my second niece, whose portrait I am told you have been admiring. May I present Lady Carmilla Karstein. Carmilla, this is Abraham Van Helsing."

Van Helsing stood and kissed Carmilla's offered hand. He paused after doing so, realizing he held her hand in the one he had injured and again wondered if their earlier meeting had been just a dream. Carmilla followed his gaze and smiled.

Taking his seat once more, Van Helsing said, "Countess Karstein, I would not have been so enchanted by your portrait had I seen the inspiration for it first. As magnificent as the work is, it barely reflects reality."

Pleased, Carmilla blushed slightly. "I feel as if we have already met; Elga has spoken great length about you. She's been quite good to keep me company during my illness."

"I trust that you are feeling better?"

"Much better, thank you." Carmilla smiled warmly. "I should be fully recovered very soon."

Van Helsing noticed a tear on Elga's cheek, and was amazed at how dark it appeared in the candlelight.

"More wine," Bathory commanded as Anouska came into the room and poured what was left in the crystal decanter into Van Helsing's glass. "Something special for our guests."

The smell of the food, coupled with not having ate since the previous evening, made Van Helsing acutely aware of how hungry he was. He had not even swallowed the mouthful of meat when he drained his wineglass, downing food and drink together.

"I like to see a young man with a healthy appetite," Bathory said, pleased at Van Helsing's zeal at the meal.

"Almost unhealthy," Wellington added. "Slow down a bit, Bram, or you're going to make yourself sick. Don't wolf it down; take time to chew."

"Looks like you could do with another helping or two," Van Helsing said, noticing for the first time his friend's pallor. "You're as white as a sheet."

Wellington smiled good-naturedly at the rebuff. "Probably more from lack of sleep than lack of nourishment."

"I fear I'm to blame for your friend's condition." Bathory's tone was apologetic. "The night's are long and lonely for a stranger who has yet to become acquainted with the area and its people, and I have been imposing myself upon Master Wellington. No doubt my attentions have taxed him."

"We'll have to make sure he gets plenty of red wine and red meat," Van Helsing said. "It's good for the blood."

Carmilla began to giggle and covered her mouth. The sudden shift in Elga's posture made Van Helsing sure she had just kicked her cousin under the table. Although she grew quiet, there was still laughter in Carmilla's eyes as she met Elga's reproachful gaze.

"I didn't mean to doubt your diagnosis, Herr Van Helsing," Carmilla said. "Elga tells me you are a medical student."

"Former medical student," Van Helsing corrected. "At the moment, I don't seem to be serving any particular purpose."

"You shouldn't worry about the past." Carmilla leaned forward, reaching across the table to place a reassuring hand over his. "I'm sure, one day soon, you are going to prove very useful."

Elga stood, dropping her napkin onto her plate. "Please excuse me: I don't have much of an appetite."

"More for me," Carmilla said under her breath as she watched her cousin leave.



There was no sign of Elga after dinner. As Bathory and Wellington went into the library to play chess, leaving Carmilla and Van Helsing alone at the dining table, the medical student suddenly found himself feeling awkward. He disliked the challenge of trying to make small talk with a stranger. Since Carmilla had brought up his medical studies earlier, perhaps he would not seem too bold if he were to inquire about the nature of her illness. If he could encourage her to talk about herself, he might discover some mutual interest that would allow for a real conversation rather than simply a polite exchange of pleasantries.

"You mentioned Elga spending so much time with you while you were sick. I hope it was nothing serious..."

"I have a rare form of anemia," Carmilla said, smiling a his concern.

"You know, doctors have been working to perfect the process of transfusing blood from one being to another."

Carmilla shuddered. "I thought the practice had been banned after the deaths of so many patients."

"You're talking about early experiments from nearly 200 years ago,"

Van Helsing said with a laugh. "This is the 19th century; they no longer infuse the blood of animals into that of humans. We work with a far more enlightened science, carefully matching the blood of men with men and women with women."

Swaying slightly in her chair, Carmilla raised one hand to her forehead as her other hand went to the table to steady herself. Van Helsing was immediately on his feet to catch her should she faint, but she waved him away. "It's nothing," she said. "All this talk of blood..."

"Forgive me," Van Helsing apologized. "I've been rather insensitive. Christine is so accustomed to such discussions that I forget how inappropriate many find these topics to be."

"Christine?" Carmilla asked.

"I was engaged."

"You must tell me more about her one day," Carmilla rose. "Please, if you will excuse me?" She took a step away from her chair, only to grip the edge of the table firmly to remain upright.

Fearing she was about to collapse, Van Helsing vaulted across the table and took Carmilla by the shoulders. "You must let me walk you to your room," he insisted.

Carmilla started to protest until seeing the resolve in his eyes. Growing solemn, she looked down "You shall think me a useless nuisance."

"You've been ill," Van Helsing said, "and taking care of the sick is what I've been trained to do."

As Van Helsing began to lead her from the dining room, Carmilla smiled demurely. Her voice was soft and hesitant as she asked, "Does this make me your first patient?"

"You have that dubious distinction," Van Helsing returned her smile. "And my first official prescription is less talking and more walking...at least until we get you safely upstairs."

As the two ascended the great staircase in silence, their footsteps echoing in the great hall, Carmilla gripped Van Helsing's arm tightly for support. As with Elga, he found the girl's grasp to be surprisingly strong, especially considering her affliction. Reaching the landing, Van Helsing paused before the portrait of Carmilla. Looking from the painting to her, he frowned.

"What is it?" Carmilla asked.

"I just now noticed the approach the artist used when painting you. That was a style very popular in the late 17th century."

At this, Carmilla firmly but gently guided Van Helsing up the steps and away from the painting. "Anatomy and art...two very diverse subjects. And I am told you handle the scalpel and saber with equal skill. You are proving to be quite the Renaissance man, Herr Van Helsing."

"Call me Bram."

Upon reaching the door to Carmilla's room Van Helsing started to wish her goodnight. Before he could speak Carmilla looked at him with a slightly pleading expression, her dark eyes almost black in the shadows of the corridor. "Please, will you come inside for a moment? Climbing the steps has made me feel lightheaded. If you would just make sure I get to my bed..."

Feeling the warm prickling sensation that filled his face, Van Helsing bade his embarrassment at the request did not show in the dark hallway. If he were going to become a doctor, he would have to get used to such circumstances. "Of course," he said as Carmilla opened the door. "I wouldn't want my reputation ruined outside your bedroom." Carmilla raised a questioning eyebrow at the comment as the corner of her mouth curled into a slight smile, a smile that grew as Van Helsing tried to quickly correct himself. "I mean, with you being my first patient, I have to make sure nothing happens to you—"

Carmilla gently placed one hand over his mouth before he could say any more. "I don't think you'll have to worry about your reputation," she said, slipping into the room. "If anyone can restore me, you can...Doctor Van Helsing."

"Not a doctor yet," Van Helsing replied, following her inside but careful to keep the door open. Noticing the dying flame in the fireplace, he grabbed another log from the wood box and tossed it onto

the grate. Taking the nearby poker, he knelt down and began to stir up the embers. "Your hands are cold as ice. Let me get a proper fire going in the hearth."

Within minutes a healthy blaze burned cheerfully before him. Returning the poker to its holder, Van Helsing started to stand when he heard the door to the hallway close. Startled, he looked toward the door but saw no one there. Faint laughter reached his ears, but did not seem to come from any particular direction. Turning, he saw Carmilla standing near the bed, eyes glistening in the firelight. Her hair flowed down her shoulders and across a pale nightgown that seemed woven out of mist. Behind her, the curtains had been drawn back to allow the milky moonlight pour into the room.

Before Van Helsing could speak he felt his skin tingle, a sensation he had once felt when a lightning storm had left the air charged with electricity. The popping and crackling of the fireplace behind him could no longer be heard, leaving a sudden silence. The dancing shadows of the flickering flames grew dim and the room itself faded into a haze. There was only Carmilla, her body bathed in moonlight. Van Helsing was not sure if he had come to her or if she had come to him, but Carmilla now stood directly before him. Slowly she eased him to his knees and knelt beside him. She began to undo his cravat and then opened his shirt before clutching him to her to warm herself against his flesh. Tightening her embrace, she pressed his head against her breast and softly stroked his hair.

"Dear Bram, I believe Elga is truly in love with you," Carmilla's voice was soft and soothing. "Yet she holds back, hoping that the impossible will become possible, that you could love her and still remain just as you are. Perhaps she fears you are fragile and might break, like a delicate china doll. She is afraid to harm you, but the pain is fleeting and the outcome...everlasting." Carmilla put her lips to Van Helsing's ear and whispered, "But Elga will not have you."

Carmilla rose, lifting Van Helsing with her. Suddenly he found himself on her bed, Carmilla's face just above his own as she peered into his eyes and he felt as if she were searching his soul. Van Helsing tried to look away, hoping to focus on something—anything—so that she could see no more, but the fixtures and furniture of the room were indistinct silhouettes. Carmilla kissed him and rested her head upon his shoulder.

Taking his left hand into her right, Carmilla raised it up to examine his palm. She ran one finger across the spot where she had bitten him. "This is my mark that you bear. I am the one who drank from you and I shall be the one to take you."

Van Helsing's mind and senses were awake but his body seemingly slept, as he found himself unable to move. As Carmilla looked at him intently he could hear her thoughts, like a faint voice drifting across a great distance. "You belong to me...and only me." His heart beat rapidly against his ribs, as if it were about to burst. Carmilla softly ran her hand along his face, then down his neck and across his chest before it came to rest palm-down upon his stomach. She bent closer to him, her nostrils flaring like those of a wolf at his scent. Kissing him lightly on the lips and neck, her mouth moved down to hover directly over his convulsing heart. She began to kiss the feverish flesh of his chest, slowly at first and then more passionately, her teeth nipping at the skin. The more frenzied her affections the slower Van Helsing's heart became, as if Carmilla were taking the life from him. Her heartbeat increased as his decreased, a dull throbbing swelling through him with each labored beat.

Leaning up to look at Van Helsing's listless features, Carmilla's mouth opened to reveal the lustrous white teeth, the canines longer and sharper than the rest. Van Helsing trembled as he felt her warm moist breath on his neck before her mouth moved from his throat to his cheek to kiss him, and her long dark hair poured down around his head. His lips parted to receive hers and, as they kissed, through half-closed eyes Van Helsing was surprised to see an unexpected softness in her expression, the hunger replaced with a look of yearning. But the hunger of the hunter returned and he found Carmilla's mouth suddenly devouring his with wild passion. Van Helsing felt he must have passed out, for he could no longer see Carmilla and a sense of calm and well-

being came over him, as if he were adrift upon a placid lake. There was a sharp stinging sensation at his throat, immediately followed by a rush of warmth.

Van Helsing lost all sense of time, unsure if it had been minutes or hours before he was aware of Carmilla's presence again, her bloodstained lips brushing against his. "I must replace what I've taken from you," she whispered. She bit into her lower lip until blood streamed from it, and then pressed her mouth firmly against his to kiss him with even more passion than before. A warm, salty taste began to fill Van Helsing's mouth and he tried to break free of her embrace. Her hand went to his throat and gripped it tightly, her thumb pressing against his Adam's apple, forcing him to swallow her blood as she continued the kiss. Suddenly Van Helsing felt a change come over him; his heart seemed to surge and his mind raced as Carmilla's thoughts burst into his brain, flooding his mind with endless images and experiences encountered across the ages.

Van Helsing felt the use of his limbs come back to him. Taking Carmilla in his arms, he pulled her tighter to his chest. Again her mouth moved to his neck, her tongue lapping at the blood that still trickled from the puncture wounds she had made there earlier. As her fangs penetrated his flesh again to reopen the wounds and allow the blood to flow more freely, a sharp wrenching pain tore through Van Helsing as Carmilla was ripped away from him by Elga and tossed across the room like a rag doll.

Elga's voice was a snarl as she confronted Carmilla. "How could you?" The words were more accusation than question. Her gaze blazed red, which Van Helsing dismissed as an illusion of her eyes reflecting the flames of the fireplace. "How could you?" she repeated, her voice now a tear-filled whisper.

Recovering, Carmilla shrugged. "*Carpe nocturna*." She was unable to suppress a smile at the animal fury burning in Elga's eyes at the remark, but then frowned as a distant sound reached her ears.

Keeping a wary eye on Elga, who seemed like a cat waiting to pounce upon its prey, Carmilla made her way to the window. Opening it, she noticed the dark clouds on the horizon silhouetted against the lead-gray sky. It would be morning soon. Again came the strange sounds and this time she was just able to detect faint voices. Carmilla turned to look back at Elga. "Why don't I leave the two of you alone? I'm sure you would like some privacy to say your farewells."

Before Elga could reply Carmilla had slipped through the window, her body plummeting toward the ground. Her skin darkened and her ears and nose extended. Talons grew from her fingers as her outstretched arms became the wings of an enormous bat, a demonic creature that caught the currents of air and swooped upward toward the turret that towered over the courtyard.



At the massive iron gates of Bathory's estate, Lieutenant Markus and Major Arcana attempted to pry the lock apart with their swords. From his saddle General Spielsdorf looked toward the ancient stone structure that awaited them on the other side of the moat. Even in the early morning gloom he could see parts of the structure had crumbled away over the centuries, but it still remained a forbidding fortress. There as the sharp snap of steel, followed by a stream of profanity from Markus as he held up the broken blade of his saber.

Arcana drew his pistol. "Perhaps a lead ball through the lock will be as good a key as any."

Spielsdorf made no attempt to hide his contempt at the suggestion. "Why not simply send up a flare into the air and announce our arrival?"

"It's neither lock nor rust that binds those gates," said Father Florescu, the priest who accompanied the small party on their mission to destroy the undead. Holding the reins of his own horse as well as those of Markus and Arcana in his left hand, he crossed himself with his right and then spoke again. "They've been sealed by Satan. You should have brought the rest of your regiment; they could have broken

through—"

"And aroused the whole house," Spielsdorf said, cutting him off. "The fewer men, the less chance of attracting attention."

Dr. Paole, the fifth and final member of the group, swung down from his horse and started to unbuckle one of his saddle bags. "I may have some acid here. Not much, but perhaps enough to weaken the hinges."

Spielsdorf produced a tiny vial from the folds of his cloak. "I've something stronger than acid." Ignoring the inquiring looks of his companions, the general hurled the bottle at the gate. The fragile cylinder shattered into a shower of glass slivers against the lock, and the liquid it contained steamed as it streamed down the blackened iron. The gates shuddered and swung inward, the groans of metal grinding against metal greeting them.

"Holy water, Father," Spielsdorf explained as Markus and Arcana took to their saddles. "Let's make our way quickly and quietly across the bridge. As long as it has taken us to find Bathory's estate, I hope we're not too late."



In Carmilla's room Van Helsing sat on the edge of the bed, his senses restored to him now that Carmilla had gone. "I'm sorry, Elga," he whispered hoarsely as he stared at the floor, unable to meet her gaze. "I never meant to hurt you."

Even though he could not see it, Elga gave him a sympathetic smile. She sat down beside him and took his hands in hers. "It wasn't your fault, Bram. You didn't know what you were doing."

"But I did," Van Helsing insisted, finally looking at her. "I knew exactly what I was doing. I wanted her. I don't know why, but I—"

Elga placed one hand over his mouth to keep him from saying more. "You wanted her because she wanted you to want her." Seeing the unspoken question in his eyes, she felt it was time to tell him what she had wanted but feared to for so long. "We're...." For the first time since they had met, Elga made no attempt to hide her face as crimson tears streamed from her eyes, glistening like liquid rubies in the dying firelight. "We're vampires, Bram." Her voice was so soft that Van Helsing was barely able to make out her words.

"What?"

"Carmilla, Aunt Elizabeth...even me."

"You're joking, of course," Van Helsing started to laugh but stopped as he studied her face, realizing she actually believed what she had just told him.

"No, dearest. Remember Sandor, the man whose body you and Gerald stole from the morgue?"

Van Helsing was stunned. "How could you possibly know about that?"

Reaching up, Elga slowly caressed his cheek. "I was there that night. Sandor was one of us; that's why he attacked you. Aunt Elizabeth changed him."

"But it's not possible," Van Helsing shook his head in disbelief. "It's like something out of the Brothers Grimm."

"Grim enough," Elga replied, a hint of irony in her eyes. "Sandor was dead when you first found him...but he didn't stay that way, did he?" She took one of his hands and placed it over the puncture wounds on his throat. "You have Carmilla to thank for that. It would have been different with me; I would have never forced myself on you or forced you to do anything against your will."

"But Carmilla is gone," Van Helsing said.

Elga tried to keep her voice calm, fighting back the bitterness she felt. "You belong to her now. She didn't just drink your blood, she gave you her own." Taking his head in her hands, she whispered, "Come closer." As Van Helsing leaned forward she gently kissed the bruises Carmilla had left around his mouth and neck. There was a tingling sensation at the touch of her lips, and the bruises began to fade. "That's all I can do for you. Keep your collar buttoned and it will hide the punctures." She gave him a final, lingering kiss.

As Elga stood, the sounds of hooves on stone drifted in through the open window where Carmilla had vanished. Going to the window,

Elga saw General Spielsdorf and his men entering the courtyard. Maybe it would be better this way. Turning back to Van Helsing, she gave him a bittersweet smile and said, "This may be the last time we ever see each other. Remember me."

"Of course I'll remember you," Van Helsing said. "But where are you going?"

"I want you to remember everything."

"I don't understand."

Elga's voice was a soft, hollow whisper. "You will, when the time comes."

Van Helsing suddenly realized he could see the dim morning light from the window behind Elga, seeping through her as if she were a phantom. Her features drew indistinct, a transparent figure of fog rather than flesh and blood. Before he could overcome his shock and make an effort to stop her, Elga's spectral form had dissolved into tendrils of mist that trickled out the window. The window slammed shut, as if by an unseen hand, and resisted Van Helsing's efforts to force it open.



In the library Wellington looked wearily at the marble and onyx chessboard on the small round table before him. The ancient Chinese playing pieces, also carved from marble and onyx, appeared to be silently gloating at his impending defeat. With a sigh he made what he knew would be his final move.

"Checkmate," Countess Bathory said, moving her queen into position.

"I've lost count of how many times history has repeated itself this evening," Wellington said, shifting in his chair in hopes of reviving his circulation if not his spirits. "You are not an easy conquest."

"That depends on your approach," Bathory replied. She noticed the clock on the mantelpiece. "Oh dear, it's very nearly morning. I've wasted away your entire night."

"A night with you could hardly be considered wasted," Wellington reassured her.

Blushing, Bathory stood and picked up the nearly empty brandy decanter and the two matching crystal glasses resting beside the chessboard. "You should be careful with your words; some might mistake gallantry for carnality."

As Bathory took the set of crystal over to the long wooden table that filled the center of the room, Wellington felt his own face grow flush and attempted to quickly clear up any confusion. "I merely meant—"

"I'm flattered, either way," Bathory said, cutting him off as she glanced back at Wellington over one shoulder. Returning to him, she slowly slipped her hands into his clothes to tear away the cloth and expose his throat and chest. As their eyes met, Wellington's gaze glazed over. Bathory's mouth clamped over the puncture wounds beneath his jawline and bit into them until she could feel the red river of life gush out and rush into her once more. She smiled to herself as she felt his hands begin to explore her body.

Finally Bathory finished her feast and looked up at Wellington, only to find herself feeling almost wistful. He would only last another night, and she realized she might actually miss him. Wellington tilted his head down and kissed her, his lips feverish against her cool skin. The act was gentle at first, but increased in passion as it was repeated until fierceness replaced affection in both of them. Pulling away from him with a laugh, Bathory's fingertips touched her bloodstained lips and she grew thoughtful.

"Stay with me," Bathory's voice was hesitant, and Wellington was not sure if her words were intended as a command or a request. Slipping her gown down from her shoulders, the countess ran her thumb beneath one breast, her nail silent slicing into the skin until a scarlet stream began to trickle from the opening of her flesh. "This is my blood, the most precious thing I have. Drink from me, and you need never know death."

A sudden shower of blood splattered across Wellington's face as the tip of an arrow burst through the flesh between Bathory's breasts.

Whirling, she saw Lieutenant Markus standing in the doorway of the library, a crossbow in his hands. Animal fury replaced the disbelief in her eyes, her teeth gnashing as she clawed at the arrow to pull the wooden shaft from her heart. Her desperation grew as she saw her hands became gnarled with age.

"Yes, Countess," Markus said, cautiously entering the room, "the years are starting to catch up with you." Tossing the crossbow onto the table, where it crashed into the crystal decanter Bathory had just placed there, Markus pulled the two great Kukri knives from their sheaths on the back of his heavy leather belt.

Bathory, still struggling to remove the arrow, turned to Wellington and pleaded, "Help me!" The young man could only watch in shock as Bathory's hair began to turn from gold to silver, unable to understand what was happening before his horrified eyes. Suddenly the arrow started to yield and the countess had pulled it halfway out of her bosom when Markus severed her hand from her wrist with one Kukri blade before bringing the second knife slicing through the air to decapitate her. As her head spun past Wellington to strike the chessboard, scattering the playing pieces across the floor, the medical student fought the urge to become violently ill. The body and head aged centuries within seconds and were quickly reduced to dust.

Markus sat the Kukri knives on the table next to the crossbow and bent to examine the wounds on Wellington's neck. With Bathory dead, the punctures were already closing over and healing. Giving Wellington a reassuring smile, he asked, "Are you all right?"

Before Wellington could answer, Carmilla's voice came from behind Markus. "The Bible claims sins be cleansed by blood." The soldier turned to see Carmilla standing between him and the long table, her arms crossed with one of his Kukri knives in each hand. "You have sinned, have you not?" She lashed out, the blades blurring as she brought them together in an almost scissor-like fashion to slice his head from his shoulders. Barely had his body hit the floor than Carmilla was beside it, lapping up the rapidly pooling blood like an animal dying of thirst. She looked up, her dark orbs burning deep into Wellington's soul as they made eye contact. Wellington trembled at the hunger he saw in her stare.

"Up here," General Spielsdorf's voice called out from the upper floor. There was the sound of rushing boots on the stone steps in answer to the summons and, with an holy hiss, Carmilla's lips pulled away from her teeth in frustrated rage. The expression reminded Wellington of a cat about to attack.

"Be patient, *mon ami*," Carmilla said. "There will be other opportunities for me to finish what Aunt Elizabeth began." Half turning/half twisting away from Wellington, Carmilla sprang toward the door and landed on all fours as she fled, the act accompanied by the padding of paws on the floor as female became feline. In the guise of a cat, Carmilla slipped past Father Florescu without attracting attention as he came into the library.



Van Helsing was still standing at the open window in Carmilla's room, hoping to spot some trace of Elga, when General Spielsdorf and Dr. Paole found him. The medical student remained unaware of their arrival until Spielsdorf asked, "You are Abraham Van Helsing?"

"Vampires, was all Van Helsing said, slowly turning away from the window to look at the newcomers. "She said they were vampires." Spielsdorf nodded sympathetically. "Yes, there are such things."

"But it's not possible," Van Helsing said, shaking his head. "I've seen them out during the day...all three of them."

"Which makes them even more dangerous. Only those who are very old and very powerful are able to do that, although the daylight weakens them." The general gestured for Dr. Paole to examine Van Helsing. The doctor led the young man to a chair and studied the wounds on his throat as Spielsdorf continued to talk. "Most vampires do not survive very long, usually dying through ignorance or arrogance. Upon becoming one of the undead, they don't learn to

separate fact from fiction about their condition. Others become overconfident, confusing immortality with invulnerability. They believe that, because they cannot grow old or die from natural causes, they cannot be killed. As a result, they fail to take the necessary precautions or start to take unnecessary risks. This can be especially true if they become obsessed with someone. They are so focused on desire and gratification that they let their guard down."

"How many of them fed on you?" Paole asked as he completed his examination.

"Just one...the one called Carmilla."

Coming closer to look at Van Helsing's bloodstained lips, Spielsdorf grew grim and asked, "Did you drink from any of them?" Getting no immediate response, the general grabbed Van Helsing by the front of his shirt and yanked him to his feet as he impatiently repeated the question. "Answer me, boy; did you did you drink from any of them?"

"Yes," Van Helsing's response was almost inaudible. "From Carmilla."



Spotting one of the doors to the stable standing ajar, Major Arcana dashed across the courtyard on foot, his saber drawn. He had almost reached the twin doors when they burst open as a horse and harse raced out, nearly crushing the soldier between hoof and wheel. Arcana threw himself to one side, landing face down on the frozen ground as the speeding vehicle splattered him with snow and ice, unaware that his saber had been snapped in half beneath its wheels. Recovering, he leaned up on one elbow to see no driver sit in the seat of the harse. A white coffin with gold handles and inlay bounced about in the back as the conveyance raced toward the bridge to cross the moat.

Getting back to his feet, Arcana cursed at the discovery of his broken blade but kept a tight grip on what remained of the saber. Realizing there would be no chance of overtaking the harse, he cautiously entered the stable. The sight of the five bodies piled near one of the stalls chilled him more than the arctic air outside. Using the jagged tip of his saber, Arcana turned the top body over to find Ilona's lifeless eyes staring up at him. Beneath her lay the body of Anouska, and the soldier saw the savage wounds on their throats. No doubt the remaining three were the corpses of the cook, footman and coachman.

As the sound of voices outside reached his ears, Arcana went to the door. General Spielsdorf, Dr. Paole and Father Florescu were coming out of the manor, accompanied by Van Helsing and Wellington. "Where's Markus?" Arcana called out.

"Dead," Spielsdorf said. "Along with Bathory. That still leaves us with two."

"One," Arcana corrected. "A coffin just left here, and it's a safe bet it was not empty. The servants are in here, dead."

"Are you sure?" Spielsdorf asked.

"Whoever escaped made quick work of the staff. I don't think there was time for anything more."

Spielsdorf peered into the stables at Arcana's discovery. "That looks like Carmilla's handiwork. By gorging herself, she could go into hiding and survive in a deep sleep for some time before needing to feed again. We'll burn the bodies, just to be sure."

"I don't understand," Van Helsing said, exchanging a glance with Wellington.

"Not every victim of a vampire becomes a vampire," Spielsdorf said. "It they did, the world would have been overrun with the undead centuries ago. It's not enough to have been bitten by one of these foul things; you must also drink their blood."

Arcana nodded. "Such occurrences are rare, as they prefer to keep their numbers few and competition to a minimum. These are very territorial creatures."

Spielsdorf's eyes narrowed as he bit his lip in thought. "Bathory is dead and Carmilla has fled..." The general slowly looked about the courtyard, as if silently searching for something, before finally asking "So where is Elga?"

"Van Helsing felt uneasy at hearing Spielsdorf mention her name. The general seemed to sense his discomfort and turned, looking him sharply in the eye as he asked, "Is there a crypt on the grounds, or a family vault beneath the estate?"

"Countess Bathory never mentioned a burial vault..." Van Helsing's voice trailed off as Elga's words came back to him: *I want you to remember everything.*

"What is it, Bram?" Wellington asked.

"There's a chapel," Van Helsing said, frowning as he tried to remember what seemed a distant dream, "a chapel somewhere in the woods, with an ancestral crypt behind it. Elga took me there."

Spielsdorf's eyes glimmered with anticipation. "Can you find it again?"

"Through there," Van Helsing said, pointing to an archway at the far end of the courtyard. "There's a pathway through there that leads to it."

"Gather our things," Spielsdorf instructed Arcana. "If we find what I think we will, it's going to be wet work." Turning to Dr. Paole and Father Florescu, he nodded to the stables. "Take those bodies and whatever you can find inside, hay or wood, and build a fire."

"Fire or pyre?" Paole asked.

"Show some pity...and pity," Florescu said, unmoved by the jest. "How do you know we won't share their fate before this is all over?"



With Van Helsing in the lead, the party of four rode single file through the trees toward the chapel. General Spielsdorf was directly behind him, followed by Wellington as Major Arcana brought up the rear. As they came into the clearing, Van Helsing felt disoriented. While he was sure he had really been here before, the reality did not match his memory. The stone chapel had slowly sunk into the ground over the years, causing it to now lean at an odd angle. Behind it was the mausoleum, the roof of which was in partial ruin.

Bringing their horses to a halt, they dismounted. Spielsdorf reached into his pocket and brought out two silver chains, each of which had a tiny crucifix attached to the end, and handed them to Van Helsing and Wellington. "This will protect you from her, and others of her kind."

"I don't need protection from her," Van Helsing said, reluctant to take the gift. "Elga used to protect me. I have nothing to fear from her; she loves me."

"Bram, listen to me," Spielsdorf said, pressing the crucifix into his hand. "Vampirism isn't seduction, it's rape; rape of a soul."

As the general and Major Arcana set to work with hammer and chisel on the door of the tomb, Wellington held his crucifix up and scrutinized it skeptically. "Well, I suppose it would make Mum and Dad happy."

Van Helsing was amazed at his friend's words. "After all we've been through, and yet you still don't believe?"

"I've seen vampires," Wellington said, pocketing the cross. "But I've still not seen God."

The creaking of ancient rusted hinges announced the soldiers' success at forcing open the doorway to the tomb. Spielsdorf entered first. Small snowdrifts had formed across the floor, and a shaft of cold morning light poured into the mausoleum through a hole in the roof to spill upon a marble sarcophagus in the middle of the chamber. For a fleeting instant Spielsdorf thought a young girl was asleep on the massive lid, and then realized it was a life-size carving of the coffin's occupant, the contrasting combination of light and shadow on the sculpture making the marble figure even more life-like. Cut deep into the side of the stone coffin was a cryptic inscription.

COUNTESS DOLINGEN OF GRATZ
SOUGHT, AND FOUND, DEATH IN STYRIA
1701

Spielsdorf was suddenly aware there was no longer alone in the tomb and turned to find Arcana next to him. Behind them, standing inside the doorway, were Van Helsing and Wellington. Van Helsing stared at the marble figure of Elga, his eyes glimmering in the gloom of the room.

"Help me with the lid," Spielsdorf said.

The two soldiers struggled to move the massive slab aside. At length they had slid it to an angle to reveal Elga at rest inside, her unseeing eyes staring up at the ceiling. Spielsdorf glanced over at Van Helsing, who slowly approached the coffin. Standing at the edge, he peered down at her face as a single tear of blood trickled down her cheek.

"She knows," Van Helsing whispered, taking a step back.

"Yes," Spielsdorf said, placing a comforting hand upon Van Helsing's shoulder. Even in this catatonic state, she is aware of all that goes on around her," Spielsdorf looked over at Wellington and, with a slight movement of his head, signaled for him to take his friend away.

As Wellington took Van Helsing by the elbow and started to guide him toward the door, Van Helsing saw Arcana remove a mallet and something else from a black leather satchel he had been carrying. He hesitated, but Wellington's grip became firm and he once again allowed himself to be led away. Suddenly he stopped at the doorway and turned to see General Spielsdorf drive the wooden stake into Elga's heart. A geyser of blood erupted from her chest and Elga screamed, crimson foam spewing from her mouth. Van Helsing felt his legs give out beneath him; he could no longer see the hellish scene; there was only darkness as his head struck the cold marble floor.

Next Issue: Chapter 10: THROUGH OTHER EYES.

MONSTERPALOOZA 2012

by Cliff Robertson (A.K.A. News Corpse Cliff)

In 2011, Eliot Brodsky promised to return to Burbank, California, on April, 13th, 2012 to facilitate the biggest 3-day tribute to classic horror and monster movies. Traveling 2,365 miles from New York, Mr. Brodsky used every bit of 47,000 square feet of event space at the Marriott Burbank Hotel & Convention Center and packed it with well over 200 artists, guests and vendors. The special guests included David Naughton of **AMERICAN WEREWOLF IN LONDON** (1981), Director John Landis, promoting his new book **MONSTERS IN THE MOVIES**, Linda Harrison who played "Nova" from **PLANET OF THE APES** (1968), and a **RETURN OF THE LIVING DEAD** (1985) reunion that included cast members Don Calfa and Linnea Quigley.

"It was a dark and stormy night—" Those words are not only from a number of scripts of the opening scenes of classic horror movies, this was the weather on Friday night! It poured all day Friday! Driving the rain soaked streets I was reminded that it was Friday the 13th! Entering the convention hall I was given an impressive Souvenir Program book, a slick, color, 50-page magazine with a larger sized convention hall map than the previous 5 1/2" x 8 1/2" program. The new program featured articles, monster related ads and lots of color pictures of cool new memorabilia. A very nice touch! The vendor floor in the convention center was just the start, with vendors selling and displaying their monster wares. Then there was the museum with mind blowing monster figure displays. In the hotel tower there were the conference rooms where celebrity guests waited to sell their autographs pictures along with artist selling their artwork. There were more celebrities in the lobby, adjacent to the theater. So, even more of the hotel was used than ever before!

I headed right for the theater where the panel discussions and events were held. Master of Ceremonies, Perry Shields, took on the task throughout the weekend to keep the events running on time and smoothly. First up was a slideshow tribute to **JACK PIERCE: MASTER MONSTER MAKER**, put together by film and makeup historian Scott Essman using archival pictures of Universal Studios' makeup artist Jack Pierce. Mr. Pierce headed the first makeup department for the studio and created the most memorable monsters in cinema history. There were lots of rare pictures of Mr. Pierce at work on his subjects. Sitting in his makeup chair were such legends as Bela Lugosi being prepared as Ygor and Boris Karloff as the Frankenstein Monster.

Perry Shields introduced the next event: Bob Burns' presentation of **THE RETURN OF MIGHTY JOE YOUNG**. Straight from the collection of Bob Burns' Basement was the original armature used in the movie **MIGHTY JOE YOUNG** (1949). Made of aluminum, the armature was one of four used for the production. Director Peter Jackson owns another of the **JOE** quadruplets. Bob's armature was the first one made and was given a girl's name, "Jennifer," after the actress Jennifer Jones. Animator Ray Harryhausen liked the actress and for some reason gave this **MIGHTY JOE** her name. What also makes this one unique is that it's the only one of the four puppets that has square joints. Ray used this armature to animate the sequences where hoses were used to rope Joe, and in the

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nightclub wrecking scene. Bob narrated a slide show of productions

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stills, conceptual art and test stills. The set of pictures included an image of Joe with long hair and mean features. When seeing this fierce version of Joe, Writer/Producer Merian C. Cooper said "no, no, no, this can't be Kong. This needs to be a benevolent, nice gorilla type. There were pictures of Pete Peterson working on Joe on the miniature sets, as well as Designer/Animator Willis (Obie) O'Brien and of course Ray Harryhausen. After the slides, we were treated to Tom Woodworth Jr.'s animated short that featured the first time Mighty Joe was animated in over 60 years. Without skin and fur we saw the metal figure running and moving about on the screen. The stop motion animation was very smooth and, after making the video, Woodworth said that it was wonderful working with Joe, being so well designed. Bob Burns acquired the armature from David Allen who molded the face for Joe. He felt that Bob, being a collector of movie memorabilia, should have it.

Comparisons were made between Joe and King Kong. Joe stands at 16" tall, Kong is 18" tall. Made of light-weight aluminum, Joe is ten

times lighter than Kong. While Bob brought up the subject of **KING KONG** he told the story about how he obtained the other armature. Kong's fur and the material that covered him had turned to "gunk" and had to be removed to salvage the skeleton. Bob took Kong to an auto detailing shop and had him steam-cleaned. When spraying the Kong flesh off the frame, the detailing technician cried, "I'm killing King Kong!" The Kong puppet had its flaws. There was a sequence in **KING KONG** (1933) where it was spotted in the dailies where Kong's mouth was slowly falling open without the aid of an animator. This was because the rubber that made up Kong's flesh was acting like a rubber band and was opening the mouth. Mighty Joe was given better mechanics. Joe's jaw can be controlled by a little allen screw at the bottom of his jaw, so his mouth won't unintentionally open. "This is still considered today as one of the very best armatures ever designed," said Bob. In fact the design is so revered that when Lucasfilm was making **STAR WARS: THE EMPIRE STRIKES BACK** (1980), they borrowed Mighty Joe and copied the bottom half to use for the Tauntaun armature design.

Bob was being very generous, allowing people to get up close, touch and pose for pictures with the movie artifact. "I'm the caretaker. I don't own this stuff. I'm so honored to be able to do that. With CGI we don't have things like this anymore and that's sad. Very sad. But, they are here and hopefully as long as I'm around they will be around. and of course I told Kathy (Burns) that when I go she can put all this stuff up on Ebay, so stick around it may all show up!"

The next event was **JULIE ADAMS: BEYOND THE BLACK LAGOON**. Author David Schecter went through Ms. Adams' career, from arriving in Hollywood, to sharing the screen with the Gillman and beyond. Schecter showed clips from **THE CREATURE FROM THE BLACK LAGOON** (1954). He followed that with a pie chart illustrating the fact that although this was her most memorable role, it only comprised a tiny sliver of her body of work. It's impressive that a woman who grew up in rural Arkansas, during the Great Depression ended up in a Universal-International campaign ad touting that they had her legs insured for \$125,000 by Lloyds of London in 1953.

In her many film projects, she co-starred with such film greats as John Wayne, Charlton Heston, Elvis Presley, Ernest Borgnine, Tyrone Power and Rock Hudson. After her contract days at Universal ended, Julie moved on to television where she guest starred in many TV shows such as **BONANZA** (1959), **THE ANDY GRIFFITH SHOW** (1960), **THE MOD SQUAD** (1968), **KOLCHAK: THE NIGHT STALKER** (1974) and **ELLERY QUEEN** (1975) just to name a few! She had a recurring role in **MURDER SHE WROTE** (1987-2000)



Julie Adams had a recurring role on **MURDER SHE WROTE**.

and she played the wife of Jimmy Stewart in **THE JIMMY STEWART SHOW** (1971-72). She returned to Universal Studios lot to star along side another green monster when she was on **THE INCREDIBLE HULK** (1978). After showing clips of her film and TV roles, Ms. Julie Adams walked on the stage looking very beautiful and a Q&A was started. She was asked what she thought

when first given the script to her most well known role. She said "Creature of what?" She knew that while on contract if she turned down the role she would be put on suspension and she wouldn't get paid. After reading the script she thought that it might be fun. She was asked if she ever went to a screening of **THE CREATURE FROM THE BLACK LAGOON** in Wakulla Springs, Florida. She said, "I've never been to Wakulla Springs." She was invited once to attend an annual screening at the resort, but due to conflicting schedules, she couldn't attend. She explained that all of her scenes for the **CREATURE** movie were shot on the lot in Universal City and the location shots at Wakulla Springs used her stand-in Ginger Stanley.



A young Ray Harryhausen with **MIGHTY JOE YOUNG!**



Bob Burns and Perry Shields pose with **MIGHTY JOE YOUNG!**

Ms. Adams related a time where she was on the TV show **TIE BIG VALLEY** where there was to be a fire on the set. The flames got out of control and she and Barbara Stanwyck backed away to safety, off the set. They were met by stage hands saying, "Go back! Go back, we can't rebuild the set!" Barbara Stanwyck (who was known for doing all her own stunts on the show) went in first. Julie thought, "Well, if Barbara Stanwyck is going back in, I'll go in too!" She followed her and they finished out the shot. After the Q&A, Julie returned to her signing table where she was promoting her new autobiography **THE LUCKY SOUTHERN STAR: REFLECTIONS FROM THE BLACK LAGOON**. Although her body of work goes well beyond her most famous role, she is not one to shy away from it. She is very gracious and appreciative of her fans.

The next panel was **THE ART OF SCARE** presented by makeup artist Michael Burnett. Narrating a slideshow, Mr. Burnett spoke about Universal Studios Florida's annual **HALLOWEEN HORROR NIGHTS**. Burnett describes the Orlando facility as a large theme park with some soundstages attached to it, whereas the Hollywood, California facility is more like a big movie studio with a small theme park attached to it. "We have a much bigger event. It's actually considered to be the biggest Halloween event in the country. We start planning all year long. I started planning for this year's event last year in November. In its 22nd year, **UNIVERSAL HALLOWEEN HORROR NIGHTS** has 9 haunted houses each filled with original effects and props, which is why it takes so long to prepare, wanting to avoid cheap, unoriginal store bought rubber mask and props. Each haunted house will have a theme, such as what movie was released

that year. The year that the remake of **THE WOLFMAN** was released, there was a werewolf themed house. We saw another house that was like a life-sized M.C. Escher drawing, where a man was sitting at a desk, in despair and duplicates of him were on the walls and ceiling, creating a disorienting illusion.

Next, Burnett had a cast member sit for a monster makeover during a Q&A. Little kids in the audience asked the most questions. While fitting the model with a demon-like contact lenses a little boy asked if the makeup artist ever made mistakes. "Probably not the best time to be asking me that," Burnett answered as he found a safe moment to stop after setting a contact lens to the cornea of the model. He did relate a story that while, working on a movie, he was trimming a wig that was on a very hyper boy actor who wouldn't sit still. The boy moved his head too fast and the very sharp scissor clipped the boy's ear. The boy's mother was watching the whole thing and blamed it on her own child's misbehavior. There are 35-40 makeup artists to apply makeup to 700 actors, working in two shifts. They use a lot of prosthetics such as foam latex masks or half-masks that are put on

actors with medical grade adhesive. Airbrushing makeup on is a big timesaver. Asked what was the difference between putting on an event and working on a movie, Burnett said that the performance of the actors has to be a lot longer at an event. To keep the performance fresh they will add extreme expressions in the makeup and they will use pre-recorded yells and screams that the actors can activate with depressors in their hands or pressure pads on the floor. This year's scares will begin in September and carry on through October 31st.

Next was a showing of **IN SEARCH OF ZOMBIES**. This was a parody of the 1970's TV show that was hosted by Leonard Nimoy called **IN SEARCH OF...** (1976-1982). **IN SEARCH OF ZOMBIES** was a film about an investigative search, using archival footage from varied sources, to explore the origins of zombies and their influence in our culture. Narrated by David Tompkins and directed by Matthew Day Jackson, a lot of the film was a commentary on the "zombification" of society at the introduction of the Industrial Revolution. The most interesting part of the reel was when they spoke about the case of a man that experienced recovery from being a real zombie in Haiti. He was pronounced dead in 1962, buried, but came back to the living in 1982. They explained that this was performed by using an extract from a rare puffer fish found only in Haiti that causes complete paralysis. The victim remembered being conscious while the doctor pronounced him dead and he could see and hear his sister crying. Just after his funeral, his grave was opened and he was then fed lower amounts of the serum while he was used as a slave. He escaped his captors 20 years later. When he returned to his family, they didn't dispute that it was their long lost relative, but they didn't accept him, fearing that he was a being of the unnatural. The film went on about how zombies are everywhere in our culture and showed subject material of movies and TV shows. The audience was filled with people that were **MONSTERPALOOZA** attendees; people you would think used to seeing blood and gore, but when the film showed raw footage of a natural birth in the unhygienic settings of what looked like a living room (for reasons I'm not quite sure) this scene got the biggest gross out reaction from the audience!

The last event for the night was free live music. The Reverend and the Doctor rocked the hotel until midnight. This was a quality Rock and Roll band that played original songs—no cover band music here!

Saturday—I was late that morning due to a lack of parking space. I took the last parking space available in airport parking lot "C," across the street! I noticed that the will call line was very short and the folks who wanted to pay at the door stood in a line that completely wrapped

Universal's HALLOWEEN HORROR NIGHTS



around the building! Lesson learned: Buy your tickets on-line, in advance! I arrived when the first panel, **CREATURE FEATURES OF THE SCREAMFEST FILM FESTIVAL** was already in progress. Moderator, Sean Deckers lead the panel made up of Director Toby Wilkins (**SPLINTER**), Christian Beckman (**QUANTUM CREATION FX**) and Jason R. Miller (co-producer of **HATCHET II**). The panel agreed that the use of CGI is popular with the studios when there's a tight budget, but they prefer traditional practical effects.

The next panel was **PREDATOR: 25TH ANNIVERSARY CREATURE EFFECTS**. From special effects wizard Stan Winston's creature shop came 36 creature artists that reunited for a discussion on the film. Matt Winston (son of Stan Winston and co-founder of the Stan Winston School of Character Arts) was the moderator. The panel included David Kindlon (built the shoulder cannon that the Predator wore), Richard Landon (animatronics on the Predator's face), Shane Mahan (sculptor), Matt Rose (artist and sculptor),

Shannon Shea (artist and puppeteer) and Steve Wang (artist, sculptor). Home movies and a slide show were shown. Matt referred to this as a "family reunion" and it was (more on that later). The panel related stories of the production. Matt and Steve were just finishing up working on **MONSTER SQUAD** (1987) when preproduction work started on **PREDATOR**. They didn't sleep as they worked on the two projects at once. Just 21 years old, Matt had worked on the "Gillman" for **MONSTER SQUAD**. The original call sheets for **PREDATOR**, listing the crew and locations were pulled out. Listed there was Puerto Vallarta, Mexico. When they were told of the filming location, the crew all had visions of resorts surrounded by white sandy beaches and clear sea water—they ended up in the heart of the jungle! They thought that they should dress in camouflage, so there was a stop to the mall before heading south. They showed pictures of the crew decked out in camouflage wear and khaki jungle shorts. On the spot adjustments had to be made on the Predator costume and the special effects equipment while on location. Duct tape, cloth strips and medical tubing came in handy!

When Matt Winston said that this panel was a family reunion, he was speaking of the closeness that he felt with his comrades. He was also speaking about the family of Stan Winston in the audience. What he didn't know was that there was another family member in attendance: Jamie Hall, the nephew of the man that was in the Predator suit (Kevin Peter Hall). A very tall young man, Jamie not only had his uncle's height, but good looks and charisma. He thanked the panel for

continuing to honor his uncle's work and he let them know that he appreciated them sharing their stories about him. Kevin Peter Hall died in 1991 of complications from AIDS, which he contracted through a blood transfusion. They related more stories of Kevin Peter Hall, like when they were getting settled in the hotel on their arrival in Puerto Vallarta. After seeing his room, Kevin pulled Matt aside and said, "What did you tell them about me?" "What do you mean?" He led him to his room where the hotel staff had constructed a huge bed for Kevin. The bed was the size of three twin-sized beds put together, that took up most of his room. "How tall do they think I am?!" They figured that there was a problem in translating feet to metric and from English to Spanish. Kevin Peter Hall was fitted with the Predator costume on locations, all 7'2" of him. The home video showing him towering above the crew. When preparing to test fire the Predator's shoulder cannon, the six rounds were loaded, but weather delayed the test. The rounds stayed in the cannon overnight and the humid air affected the firing system. It was a dress rehearsal the next night and

Kevin was in full costume and wearing the shoulder cannon. When they went to fire one round, all six rounds exploded at once. A huge fireball erupted from the cannon, engulfing the upper half of his body! They all thought that they had killed Kevin. He just stood there.

When they rushed to him and removed part of the mask, smoke rose out of the suit. They were shocked to see him still alive and uninjured. "What happened," was all he said in a very calm voice. The cannon had to be rebuilt. Richard collected the pieces and glued them back together with super glue and spandex.

The Frog Story—Stan Winston was deathly very afraid of frogs. So armed with that knowledge, what would the special effects crew do? They captured a bag-fulls of frogs and unleashed them into Stan's hotel room. But while they were putting the amphibian in his bed and under his bed and in his bathroom, Stan walked in. What followed was described as a woman's scream. "What are you guys doing in here?!" Thinking quickly they said, "Arnold put these frogs in your room and we're trying to get them out." To which Stan said, "Everyone pick them up we're going to Arnold's room!" A man named "Sven" was guarding Arnold's room (stuntman and bodybuilder Sven-Ole Thorson—the guy who wielded the hammer in **CONAN THE BARBARIAN**, 1982). Stan told the guard their intentions, "Arnold just put all those frogs in my room and now we're putting them in his room!" In a deep voice with a Danish accent Sven replied, "Okay" and let them in. They unloaded the frogs in Arnold's room. Stan sat at Arnold's table the next morning at breakfast. Stan was eager to hear Arnold complain about the invasion of the frogs. "So how did you sleep?" Arnold: "Fine." "How did it go?" Arnold acted like he didn't know what Stan was talking about. Imagine Arnold's thick Austrian accent asking, "What is your problem?" It was years later that Matt ran into Arnold while working on **TOTAL RECALL** (1990), where they spoke about the incident. Arnold and Maria Shriver had just gotten married at the time of the filming of **PREDATOR**. Maria found the frogs at 3:00 AM. Arnold knew who did it and said, "I swore that I wouldn't give him the satisfaction, knowing that my wife was screaming at three in the morning." **THE PREDATOR** fan group **THE HUNTER'S LAIR** (see their website www.thehunterslair.com) presented the attending crew with trophies that were replicas of the Predator's shoulder cannon. Each was inscribed with the crew member's name and the words "25th Anniversary of Predator, in recognition of his efforts to bring this creature to life and thereby inspiring all of us at The Hunter's Lair Costume Forum." There's a



Kevin Peter Hall was the man inside the **PREDATOR** monster suit. **PREDATOR: 25TH ANNIVERSARY CREATURE EFFECTS** was just one of the many interesting panels featured during **MONSTERPALOOZA 2012**.

buzz already on The Hunter's Lair site about fitting Jamie Hall with a custom-made Predator costume.

Next was the "Stan Winston" panel. Colleagues and peers of the late special effects wizard spoke about his history and legacy.

I had to skip at least one panel for lunch and to walk the vendor floor. I came back to the theater and it was a packed house! It was time for the **FRIGHT NIGHT** panel. This was the biggest gathering of the cast member since the film wrapped 27 years ago. Writer/Director Tom Holland was joined by cast members William Ragsdale, Chris Sarandon, Amanda Bearse, Stephen Geoffreys and Jonathan Stark along with makeup effects artists Steve Johnson and Randall Cook. They spoke of their memories on working on the cult favorite that was made in 1985. The film also starred the late Roddy McDowall. If you're not familiar with the film: William Ragsdale (also known for being the title character in the TV series **HERMAN'S HEAD**, 1991-1994) played a teenager named Charley who learns that his new next-door neighbor is a vampire. Charley enlisted the help of a TV horror host turned real life vampire hunter played by McDowall. Needless to say that no CGI was used in the making of this film, and knowing that makes the pencil stabbed through the hand trick all the more impressive. There was reluctance by the studio to finance the film because vampire films weren't popular in 1985. "Hard to imagine that

now, right?" Tom Holland commented, referring to the current wave of vampire films, movies and TV shows. **FRIGHT NIGHT** went on to inspire a sequel and a 2011 remake. Those actors who were made up as vampires expected to be in the makeup chair for 4 to 5 hours. "The makeup was always excruciating. The process was not as advanced as it is now," said Chris Sarandon who played the Vampire Jerry Dandrige. "The last makeup at the end of the movie, the Nosferatu vampire (makeup), took eight hours!" Ragsdale recalled the scene where Charley is being held up by the neck by Vampire Jerry. "The only thing that I remember is that my foot was broken at that point. So the feet kicking the Chinese pinball machine are not my feet. Those were stunt feet." Ragsdale broke his foot on the set while running down a staircase, on Christmas Eve, just three weeks into principal photography.

Amanda Bearse (best known for playing the neighbor in the TV show **MARRIED WITH CHILDREN**) played Charley's girlfriend Amy, who was skeptical about Charley's claim that there was a vampire in the neighborhood. She found out the truth when Jerry kidnapped her and turned her into a vampire. Amanda had something to show that she found recently in her garage while moving. It was in a See's Candy box for 27 years: her prosthetic breasts used in her vampire transformation to make her look more voluptuous. "It was gifted to me at the end of the shoot and I brought them with me. We're having a silent auction and it's going quite well. For anyone who wants to cop a feel, come by my booth and get a squeeze." What she had to say about working opposite a vampire: "It wasn't difficult playing opposite Chris, because he's quite charming and handsome. When he looks at you like that, all you have to do is look back." Chris responded to that with a Sinatra-like vocal swagger, "Dido, baby." The love was shared all around the set and only fond memories of Roddy McDowall were related by Chris Sarandon. "Recollections of Roddy, I think for all of us, are bittersweet because we got to work with one of the extraordinary figures in Hollywood history, who was not only a consummate professional but who also was, kind of, if you want, a kind of 'Yoda' on the set, in the sense... He was a great repository of (movie making) history and he was very generous in his sharing that with us. A sort of person who, wherever you were, no matter how many years down the road, if it was your birthday, whether he was in Prague, you got a postcard from him."

In the realm of the show's makeup effects Steve Johnson and Randall Cook enhanced contact lenses with fluorescent paint and sprayed on Krylon clear sealant—the same type that you would get from a hardware store. To improve on what Rick Baker taught him during the making of **AMERICAN WEREWOLF IN LONDON**, Steve Johnson said he would get the type of lenses that would cover the whole eye, whites and all. Then he added iridescent powders and glitter and sprayed layer upon layer of clear sealant. Amanda spoke of when she was given three sets of colored contact lenses and one set wasn't buffed. She put them in and noticed the difference right away by how much they hurt. Though the actors had their stories of the pains of working in monster makeup none had it as bad as Stephen Geoffreys who played Evil Ed. He said that he was used to playing "wholesome" roles up to then and was surprised he wasn't cast as the lead, but cast as the friend that was turned into a vampire. He was in the makeup chair for eighteen hours for another transformation into a werewolf. He also had discomfort with contact lenses and his eyes got scratched, taking months to heal. Jonathan Stark who played Billy Cole, vampire Jerry's bodyguard, had his experience with makeup, too. He had the melting scene to deal with. The effects for that scene were shot in a warehouse in Santa Monica and Stark had to be covered in goop and fake blood for the shot. It took all day to film and when they were done it was 9:00 at night and Stark asked, "Okay, where can I shower?" "Oh, it's broken, man," was his answer. "Are you f'n kidding me?! I have to drive home like this?!" So, he was driving home on the Santa Monica freeway when he realized, "Oh my God! I have to get gas! So, I go in and I'm standing at the self-serve thing, pumping gas and this guy comes out, sees me and runs back into the place and he gets on the phone. I don't know what he was calling or



who he was calling; and another (time), when they shoved that thing in my chest and (called) 'lunch.' So, try going through the cafeteria line with that!" After the panel, the cast went to their tables, selling autographs and signing pictures. It was said that Amanda's candy box of breasts went for \$1,000 by the end of the day.

The next panel was **PIERCE: THE MAN BEHIND THE MONSTERS**. This was a discussion of the makeup man Jack Pierce, a continuation of Friday night's slide show, this time with a panel of Pierce experts and historians. This was hosted by John Murdy (creative Director of Halloween Horror Nights at Universal Studios Hollywood) with Jeff Pottle (Director of Universal Studios Archives and Collections), Universal Classic Horror experts Scott Essman, Mike Hall and Perry Shields (actor/Monsterpalooza host). Perry had played Mr. Pierce on stage several times (search youtube.com for an amazing makeup transformation that happened at **MONSTERPALOOZA** in 2009). To start, the panel provided personal memories of their first exposure to Pierce and how they were influenced by him. Perry said his earliest recollections were as a kid when Los Angeles' local TV station KTLA showed the Universal Studios monster movies. He watched them with his father and saw the name of Jack Pierce came up in the credits occasionally and he was intrigued about the makeup and the actors, and has been a fan ever since. Jeff Pottle admitted that he didn't know who Jack Pierce was until he started working at Universal and at the point he learned of his name, dove into the archives and found out some very interesting facts about the man (more on that later). Sculptor Mike Hill first learned about Pierce in England at the age of five when he was given a book about the Universal monsters that was called "**HORROR FILM**" and was amazed that one man was able to produce monsters with such character. Scott Essman grew up on the East Coast and saw the great horror movies shown on local TV and then there was the book that inspired him: "**HORRORS FROM SCREEN TO SCREAM**" by author Ed Nala (published in 1975). While studying Universal's monster maker he was surprised to learn, "I had done some research and found out that there was nothing out there on this guy. There has never been a book done on Jack Pierce, not a proper documentary... If you go on the back lot at Universal there's a Bud Westmore building, there's no Jack Pierce building. When I saw how little had been done on him and how iconic his images are I started to really love this guy and all the great work he did." John Murdy said, "I'm the creative Director of Halloween Horror and I feel that I wouldn't be doing what I'm doing today if it were not for Jack Pierce. My mom made the mistake of showing me **FRANKENSTEIN** when I was four years old. When she came back I was crying my eyes out. Not because I was scared of monsters, I was crying because I felt the sympathy for him. The real monsters were the guys with torches." The presentation was a collection of shared stories told by the panel and they related very interesting facts about Pierce. He came into notoriety with his work on the 20th Century Fox movie **THE**

MONKEY TALKS (1927). Before that, from 1916 to 1924, he had been working as an actor, a stuntman and an assistant director. He thought that the acting career wouldn't work out, so he tried his hand as a baseball player. As it turned out he was too small to be an athlete, being 5'6" and slight of build. After that, he managed theaters for Harry Culver (founder of Culver City). He tried to do whatever he could to get into the film business. He realized that makeup was what he was good at. In those days the actors did their own makeup, like Lon Chaney Sr. But Pierce had hit on the idea to do other actor's makeup. After **THE MONKEY TALKS** Fox loaned him out to other studios. When his Fox contract ended he went to Universal Studios where his reputation preceded him. The new head of the studio, Carl Laemmle Jr. created the studio's first makeup department, just for Pierce, making him head of the department. In the studios archives was Jack Pierce's original service record, which was shown on the screen: \$150 a week starting in 1928. Then mysteriously his pay dropped to \$125. The studio had a history of budget problems and, as Jeff Pottle pointed out, "it was really the monster movies that kept the studio alive."

The next big monster movie to come was 1930's **DRACULA**, but having played the part on stage and developed his own style for the character, Bela Lugosi opted to do his own makeup. This was very disappointing for Pierce. This was just after Lon Chaney Sr. had passed away and Pierce had seen this as an opportunity to display his talents. He would have referenced Chaney's vampire in **LONDON AFTER MIDNIGHT** (1927) and hoped to top that. The work that Pierce did on **DRACULA** would be limited to the character Renfield and Dracula's wives. He would have to wait until the next big feature to show off his talents. Jeff Pottle said, "The biggest lost relic that I searched for my entire career was Bela Lugosi's screen test as the Frankenstein monster. The story that I heard is that when they screened it, people laughed." Eventually Boris Karloff got the role as the monster in **FRANKENSTEIN** (1931). Shown in a publicity photo was Pierce leading Karloff who had a bag over his head. This was under the pretense that the makeup was so frightening, that in order to avoid scaring secretaries Karloff would have to wear a cloth bag over his head, while moving between sound stages. There are conflicting accounts of the time it took to apply the monster's makeup; Karloff said in the TV show **THIS IS YOUR LIFE** that it took four hours. While having to film late into the night the actor often slept in the makeup. He may have drove home and to work with the makeup on, causing by-passers to look twice! There was a story about when there was filming down-time, and Karloff left the hot soundstage to get some fresh air. He wandered into a nearby field. In the San Fernando Valley in 1931, there weren't that many people around, but there were herds of sheep grazing in the surrounding fields. The animals didn't mind the monster makeup and approached him. That would have been a sight to see: The Frankenstein Monster relaxing in a field, petting timid sheep.

Not being able to cover all the films, some were mentioned leading up to **THE MUMMY** (1932), but in regards to makeup effects there was little to tell. Karloff was in the makeup chair sometimes as long as eight hours for about a minute of screen time as the full fledged mummy. Pierce tended to build upon his subjects with multiple applications of material rather than use prosthetics. **THE WOLF MAN** (1941) was an exception.

THE BRIDE OF FRANKENSTEIN (1935) was brought up. It was pointed out that you can always tell the budget of the Universal monster movie by the size of the laboratory. With each Frankenstein sequel the size of the lab was reduced. The equipment gets smaller and smaller until there is only a couple of dials. There were subtle changes to the monster's makeup on the second time around. Because there were comedic moments in **THE BRIDE OF FRANKENSTEIN**, the monster was made to look less fierce. The Bride was mostly described as a "hairstyle" and she only shows up at the end of the movie. In the title role, actress Elsa Lanchester didn't have kind things to say about Jack Pierce. She referred to his command over his makeup shop and how long the makeup process took for details that no one would notice. It was noted that the actor's



There were two different panels on two different days devoted to JACK PIERCE: THE MAN BEHIND THE MONSTERS at MONSTERPALOOZA 2012.

reaction to the makeup determined how they felt about Pierce.

On a sidebar from the makeup was a look at Jack's other life, like managing the Universal Studio's basketball team. The team was very competitive, often hiring employees not based on their office skill, but on their ability to play basketball. Pierce led the team to championships while playing against other company teams. As a cross promotion effort, the team's center, Frank Lubin was made up as the Frankenstein monster before the games. He was introduced as a team member, promoting **THE BRIDE OF FRANKENSTEIN**, entertaining the crowd as the Monster. Then he had to rush to remove the makeup before the start of the game. The team won the AAU National Basketball championship in 1936. At that time the Olympic Committee announced that basketball would be an Olympic event and they would pick players from the two finalist teams in the AAU to for the U.S. Team. Half of the Universal Studios team headed for the Olympics, but the timing was bad. At the same time, Carl Laemmle Jr. lost the studio. Pierce received a telegram from the studio executives telling him that the studio didn't want to sponsor the team anymore, didn't want to finance the trip, and discouraged their employees from going to Hitler's Nazi Germany where the 1936 Olympics were being held. With their own money, they made it to New York and traveled by boat from there. They played at the 1936 Olympics, outdoors and on a gravel court, defeating Canada, 19-8 and won the first Olympic basketball gold medal.

Other films were touched on throughout his career thereafter. It was interesting to note that Bela Lugosi allowed Pierce to apply the makeup to create Lugosi's second most popular character in the monster movie franchise: Ygor in the **SON OF FRANKENSTEIN** (1939). It was speculated that Lugosi's change of heart to let someone else to do his makeup was driven by money and it was the best role offered to him at the time. On the same set we were given a glimpse of the actual color of the monster's skin. Dorothy Stine Karloff (mother of Sara Karloff) took a home movie camera to the set and filmed the only color pictures of her husband of nine years in the monster makeup. The color was a light green.

With **THE WOLF MAN** (1941) was a start of a turbulent relationship between Lon Chaney Jr. and Jack Pierce. A truth telling picture was when Pierce was using a curling iron to singe the yak hair while it was in place on Chaney's head. Wisps of smoke can be seen coming off the iron, very close to Chaney's face. There was more than one behind the scenes picture where Chaney is looking upset at Pierce. Whether he was playing for his camera or not, it was clear that they didn't have the same relationship that Pierce had with Boris

Karloff. Lon Chaney Jr. didn't have the patience that Karloff did and often got claustrophobic. There was one instance where he was made up as the Frankenstein monster in **THE GHOST OF FRANKENSTEIN** (1942) and wanted to get out of the makeup as soon as possible so he ripped the protruding brow off, ripping his own flesh! Jack had started to use other processes that would be quicker to apply and easier to remove. By the time Lon Chaney Jr. played the Mummy in **THE MUMMY'S TOMB** (1942) the makeup was just a latex mask made by Ellis Burman, who made all of Pierce's masks. Pierce still spent plenty of time working on the rest of the Mummy costume. There was a picture of Jack spraying texture to the Mummy body while Chaney is holding his nose from the offending smell.

After World War II, Universal Studios merged with International Pictures and cleaned house. They got rid of a lot of their long-term staff which included Jack Pierce. He went on to independent movies, but never worked again on the scale that he did at Universal. His last project was working on the TV show **MR. ED** (1959-1966). He died in 1968 with most people not knowing his contribution to film history.

Not wanting to end the session on a down note, Jeff Pirtle announced that Universal Studios, in celebration of its 100th year, is restoring 13 films and re-releasing them on Blu Ray, which includes **FRANKENSTEIN**, **THE BRIDE OF FRANKENSTEIN**, **DRACULA** and (welcomed with applause from the audience) the Spanish version of **DRACULA** for the Fall of 2012.

Next, there was a change in schedule. A behind the scenes presentation of the film **LET'S EAT LOLLY** was on the docket, but that was scratched. The replacement event turned out a great surprise: The director and cast of **REANIMATOR: THE MUSICAL** got up on the stage and announce that the musical version of the 1985 film, which was based on the story by H.P. Lovecraft, would be returning to Los Angeles for a limited run. Known for having created a play that has a blood splash zone, Director Stuart Gordon was pleased to announce his plans for the show. The original cast would be returning and the show would open at The Hayworth Theatre from April 26th through July 8, 2012. We were given a secret code to use when purchasing our tickets to get two tickets for the price of one. We were shown a trailer and scenes and then the cast performed songs by Mark Nutter, live on stage! The attending cast included Graham Skipper, Jesse Merlin, Rachel Avery and Chris L. McKenna. We got a taste of what the show is like (there wasn't any blood for this live performance). This was a display of wonderfully over-the-top performances. After the L.A. run, the show will be heading for New York to the July, 2012 film festival. They are hoping to make a "splash" there (not my joke, I'm quoting Gordon). After that, they will be headed to Edinburgh, Scotland for a limited run. A soundtrack is also in the works. An audience member suggested a sing-along night be provided for the L.A. run. Gordon was considering that. The cast then went out to the lobby and signed free posters.

To close Saturday night was the **SCREAMFEST FILM FESTIVAL SCREENINGS** from 6:30 PM to 12:00 AM. This was a free event! No extra charge! It's fun to see a scary movie or two with like-minded classic horror folks! We started with **SPLINTER** (2008). It's a good creepy scare that relies very little on CGI. Beyond its physical effects, it has suspense to keep you on the edge of your seat. I jumped out of my seat at least twice! We went right into the next film which was **TRICK R' TREAT** (2007). A great film that... wait a second! Since when did I start reviewing movies?!

Sunday—My friend Rob went to the show with me and he didn't get his ticket in advance, so we had to wait in line. This is all fine because I could see what everyone else experienced at ground level. This time the line wasn't very long and once the doors opened there were plenty of people to process the tickets so we were in within a few minutes. Here's where I have to bring up the fact that **MONSTERPALOOZA** is the ever-improving show that Eliot puts on and how he does it: He listens to suggestions! The previous shows lacked signage. He took suggestion to heart and had people on the sidewalk, holding signs showing where the line for will call starts and where the ticket line was. He had plenty of volunteers keeping lines moving and they were



Another amazing Jack Pierce sculpture by Mike Hill on display at **MONSTERPALOOZA 2012**.

always available to answer questions.

We only attended two panels on Sunday and spent a lot of time on the vendor floor. The Sunday panels that we didn't attend included **CINEMA MAKEUP SCHOOL**, **THE MONSTER BRAIN GAME**, **WILLIAM CASTLE: THE KING OF FEAR AND BEAST WISHES: THE BOB AND KATHY BURNS MOVIE**. We attended the panels for **JOE HOLLOW FILMS** and **AN AMERICAN WEREWOLF IN LONDON**. Okay, I wasn't prepared; I'm not familiar with Joe Hollow. I have never claimed to be a classic horror movie expert and I have embarrassed myself in my ignorance. Case-in-point: On the vendor floor when I asked Rick Baker if I could take his picture, the man sporting a goatee and ponytail of long white hair turned to me and said, "I'm not who you think I am. Mr. Baker is about a foot and a half shorter than me." He assured me that I wasn't the first one to mistake him for the movie creature craftsman. So, when I read that there was going to be a panel on the films of Joe Hollow I thought it was going to be a discussion of a film legend that I never heard of before and was embarrassed to ask about it. I was thinking along the lines of Roger Corman or Tod Browning. I went to be educated, and I was shocked. He's not an old legend; Joe Hollow is a young man with a few independent films under his belt. He spoke of making two films: **DISCIPLES** and **THE CUT**. One film was looking for a distributor and the other was in post-production. Rob and I realized that this was more of a wrap party for his newest project **DISCIPLES**. In the audience were cast and crew members and we knew this when the sound engineer's name was mentioned by Hollow and everyone applauded. The panel consisted of Michael Berryman (**HILLS HAVE EYES**), Bill Moseley (**TEXAS CHAINSAW MASSACRE 2**), Chris Mills (Special Effects), Linnea Quigley (**RETURN OF THE LIVING DEAD**), Barbara Magnolfi (**SUSPIRIA**), Brinke Stevens (**CHEERLEADER MASSACRE**), Cleve A. Hall (**ROLLER BLADE WARRIORS: TAKEN BY FORCE**) and for a moment Angus Scrimm (best known for playing The Tall Man in **PHANTASM** (1979) took to the stage. Mr. Scrimm

used the live microphone and stood to tell of his experience on the film and how much he appreciated Hollow's work. Then when the 86 year-old man made his way off the stage, bounding down the steps without railing to aid him, we all held our collective breath. He made it to the carpeted floor without incident and strolled out to the lobby. The look of horror and concern on Perry Shields' face was priceless. "My look of horror and concern was more about Angus Scrimm commandeering the stage, unannounced," recalled Shields, "when I knew we were on schedule (which was my job to keep). He spoke very slowly and methodically, and I thought, while a nice surprise, this could go on forever. Yes, indeed, his "bound" down the stairs brought up another thought—we've never had a guest fall. What if this was the first? Thankfully, they all lived happily ever after."

The panel for **AMERICAN WEREWOLF IN LONDON** was a big event Sunday afternoon. We had the plan to go into the ending of the previous panel to get a good seat. Everyone had the same plan. Access was blocked to early seating in the theater and we formed a line that went through the lobby, out the doors and into the parking lot. Having safety in mind, Eliot conducted a head count and when we were ushered into the theater we filled every seat. No standing was allowed. The panel started with a four minute reel of the film's highlights. Our host was sculptor Mike Hill and the panel consisted of Director John Landis, Actor David Naughton, Oscar-winning makeup effects artist Rick Baker (the real one) and from Mr. Baker's effects team was Bill Sturgeon, Steve Johnson, Craig Reardon and Tom Hester. The highlight reel included the amazing transformation scene. Pre-CGI, using effects that Rick Baker developed over the course of years, David Naughton changed from man to werewolf in an English apartment. Mike Hill related how he first saw the 1981 film from a pirated video at the age of 11 and how he was inspired. "Up until then I've seen the Wolf Man, I've seen Michael Landon and Oliver Reed, but seeing this coming to my world, in Northern England, where I lived, to see a pretty friendly young man with his friend to end up in this nightmare. One savagely torn apart by a werewolf and has to come back as a revived corpse. The second one, the cursed young man metamorphosed into an animal. This guy is changing into werewolf. To an eleven year-old would be totally unreal." Landis first related that he was coming out of Costco in Burbank just he day before and the guy who checks the receipts stopped him. A man in the audience raised his hand. "Oh there he is, the guy who checks the receipts! He said 'are you going to Monsterpalooza? Are you going to be on the werewolf thing?' And I said, yeah, I am. He said, 'you know, Mrs. Rick Baker comes in here all the time!'" Mike Hill asked Landis to tell the story of his inspiration. "No," said Landis. "If you're here you've read all this s... right? Who doesn't know about the inspiration?" An attendee raised his hand. "One person." Mr. Landis proceeded to relate the story of his inspiration when he was working behind the Iron Curtain, in Yugoslavia, in 1969 for the movie **KELLY'S HEROES** (1970) at the age of nineteen. "I worked as a schlepper. They were called 'gophers' then. They're called 'Production Assistant' now!" While driving down a tree-lined, one-lane road, with a coworker who was Yugoslavian and very well educated and spoke several languages, they came to a crossroads where traffic stopped and they were stuck behind a wagon. There were gypsies in the process of a burial. "I've told this so many times. They really did look like dress extras, **THE WOLF MAN** gypsies. With the hubbushkas, wearing earrings...they were burying some guy, wrapped in a canvas shroud and the shroud was wrapped in rosaries and garlic." They were burying the body vertical in a narrow hole, with crosses they were burning incense. Asking his companion what was happening he was told that they were taking precautions to make sure that the dead would not rise up and cause trouble. "I'm thinking: Two weeks before, we just put a man on the moon and these people are worried about this corpse rising up!" And that was the nucleus to his inspiration. Knowing that vampires and werewolves don't exist, but how would one deal with the supernatural when it's happening in front of him? "Or worse how do you deal with it while it's happening to you?" He wrote the script while in Yugoslavia and brought it back



Mike Hill's AMERICAN WEREWOLF IN LONDON display.

with him to the states two years later. He campaigned for the script and it was rejected by studios for being either too funny to be scary or too scary to be funny. "They just hated it." He got more work as a writer because of the script and found success in making a couple of films. After that time he thought it was time for his werewolf movie. He met Rick Baker in 1971 at his parent's house in Covina, California. Seeing what Baker had on display in his bedroom (masks, sculpture, drawings...) he knew that he had the creative person that would be able to make his movie work. While looking at Baker's work, Landis said to his companion Jim O'Rourke, "this kid is really talented. He's really impressive. He had real long hair, very quiet and shy."

When asked about being cast in the film, David Naughton stated that he felt he was lucky to get the part of David Kessler, the young man who was cursed with lycanthropy. "I was just flashing about one of the first things that Rick said to me when I showed up at his shop. And he said 'what character are you playing?' I said 'David'. He goes, 'I feel sorry for you.'" He went on to remembering being elated about getting the part. "I got in on basically an interview. When you go in on a film you don't know what it will be, could be a screen test... Coming from commercials at the time, I was doing a certain spot..." (If you're too young to know: Mr. Naughton starred in a series of TV commercials, singing the praises of Dr. Pepper that ran in 1978-79.) "All I had to do was meet John Landis. He had written the script and he was casting the film. Who didn't know John Landis from **ANIMAL HOUSE** (1978) and the **BLUES BROTHERS** (1980), right? I was pretty excited to meet him. We had a conversation like you wouldn't expect." He said that he was asked how he was doing and was handed the script and told to call John tomorrow. "You want me to call you tomorrow? That was unheard of." He took the script home and when he got to the part that described the transformation scene it was written in the simplest of terms: David transforms into a werewolf. Landis disputed that

recollection. In casting it was pointed out that David and Griffin Dunne were convincing as best friends. Naughton said that the two of them just hit it off right from the start, having similar family history and also being two Americans in a foreign land together drew them closer.

The panel discussion turned to Rick Baker's special effects on another werewolf movie before **AN AMERICAN WEREWOLF IN LONDON** (1981) was made. Wanting to avoid the subject Baker said, "Yeah, let's talk about **AMERICAN WEREWOLF**." Mike Hill still wanted to get on the subject. As it was, from the time that Baker was given the script by Landis ten years had gone by. He had an offer to make another werewolf movie. Having developed techniques and what were referred to as "Change-O Heads" in anticipation for Landis' movie, the effects material sat unused. When Baker was approached to make **THE HOWLING** (1981) for Joe Dante he was ready to get to work. Landis remembered calling Baker and saying, "Rick, guess what: You can use your Change-O heads and everything that you came up with for our movie. And..." Landis wanted Baker to pick up the story from that point. Still wanting to avoid the subject Baker said, "Let's talk about **AMERICAN WEREWOLF**." To change the subject Baker said that Mike Hill had made a "pretty cool figure" that was out on display on the vendor floor. It was a life-sized sculpture of the likeness of Baker with Naughten applying the werewolf makeup. Bill Sturgeon, Steven Johnson, Craig Reardon and Tom Hester related how they were only in their teens and early 20's and that they were surprised to be working on the groundbreaking film. Johnson said that he had just been working on **THE HOWLING** for 16 weeks when he got the call from Baker and was told that they had the "Green Light" on Landis' feature. When Baker ran through the transformation scene, Johnson's jaw dropped at what was being expected. "We would see the hair sprout from the skin pores and we've going to see the muzzle grow out..." That sounds great. Who are you going to get to do all that? "You are." "What? Don't you have to hire specialists? Like, real guys to do this?" He said that they completed the project by having Baker being their mentor.

Naughton related what he had to go through in the transformation scene. At one point when his body was stretching into the body of a wolf, he was actually set into a raised floor and knew that there were technicians below him going, "I wonder if he's ticklish." When it came to doing the scenes where David Kessler awakens naked in the wolf cage at the zoo, Naughten said that he asked the two teenaged girls, who were the wolf wranglers, if it was safe to be in the cage with real wolves. "Well, you can't train wolves. They have been fed." He did the cage escape in one take. "Did you see how fast he got out of the cage?" Landis asked the audience. The conversation went to the sequel. "I wrote a sequel," said Landis. "They hated it. Polygram hated it. A guy named...Michael...I'll think of his name later. The guy asked me to do a sequel and paid me to write a script. I was very happy with it and I gave him the script and (was) called for a meeting and he said, 'this is terrible. This is s...! You stole my money! This is appalling!' He went on and on until the point where I said, 'well, f...you!' and I walked out. And that was the end of that. And you know what he did? To punish me? When Polygram went under, it had a 'fire sale'; he sold the rights to **AMERICAN WEREWOLF**. He sold Polygram's half to a German company. So, we co-own the rights. In fact Dimension has optioned the re-make rights for three years in a row. And I have been very excited because it has been coming up and they haven't done anything and (their option) expires this May. Do you know who Adam Green is?" He asked the audience. He went on to relate a story that Director Adam Green (**HATCHET**) told him. Green went to meet with the producers of the re-make of **AMERICAN WEREWOLF** and they told him that there would be changes to the script, like having the two protagonists being girls, to where Green said, "That's kind of cool." "And no werewolves." "What?" The producers went on to explain that it would be a virus that makes people into crazy killers. Green asked, "You're going to make a movie called **AMERICAN WEREWOLF IN LONDON** and it's not going to have a werewolf in it?" "With that title," they



assured him, "It's a 30 million dollar opening. It doesn't really matter what's in it." The audience booted to that logic. "Most remakes happen because they are pre-sold," explained Landis. "But, I cashed the check, so..." A side note is that Landis had nothing to do with the movie **AN AMERICAN WEREWOLF IN PARIS** (1997). He was paid only for the use of the name and concept.

One of the things that he now feels was unfair to the special effects artists in his original script was that Landis wrote the transformation scene to take place in bright light. "The bright light is unforgiving," he said. "And I intended to have no cutaways. I had one of Mickey Mouse, because I thought it was funny. I look at it now, as I do with all my films, and I see all of the mistakes, but the thing works because of the collaboration of everyone. You care about these two. And Jenny Agutter (who played David's love interest, Alex Price) is so good. She had this ridiculous part written by a 19 year-old boy and she makes it work. The big difference is that the movie could never be made now, because the way it ends. No studio would allow that—it just ends." About Baker and the film, Landis ended the panel with relating that other special effects artists kept their craft as a secret. "What I admire about Rick is that he's not closed. When C.G. was first coming in, people were saying 'you can't do that,' he said, 'yes, you can.' He works on computers and sculpts on computers. He's always looking. He's not stuck. He's really a pain in the ass, but he's brilliant and I owed the success of **AMERICAN WEREWOLF** to David and these guys and I thank them publicly."

As mentioned, John Landis was there signing his new book and there were more special guest there than ever before. I have heard other fans being disappointed that the stars were charging for signatures and pictures. Living in the Los Angeles area, it's common to see a star and

I'm good at spotting them, but I make it a point not to bother them. What celebrity wants to be spotted while buying toilet paper? But, if they are there for a movie premiere or on the set, it's usually fair game to ask for an autograph. Signing events are not as common in California as they are back East and the Midwest. It was explained to me the Special Guests are there as vendors and that they operate under their own terms. They are there to make it worth their while. Of course, they like the attention and they want to give back to their fans. So, here's some etiquette when approaching a Special Guest at a signing event. Ask before taking a picture. Some stars have prices already laid out. An example of pricing: Taking a picture using your own camera \$10; An autograph on an object or paper of your choice: \$15; A signed glossy picture: \$20-\$25. There were people who were "stealing" pictures with their camera phones and it upset one star that I noticed. It's fair game to take pictures during panels, while they are on stage. There is no harm in asking for a picture anywhere else. Take it under account that there are stars that won't allow pictures or autographs at any price. I often think of the autograph hounds that get an autograph for free and turnaround and sell it for a bunch of money.

On the vendor floor there were some great vendors! I'll mention just a few: Werepups! These are werewolves that are the size and weight of a human baby, that have fur and cute little fangs. You can see and adopt them at www.werepups.com. Casey Wong returned with a new sculpture to display: Frankenstein's Monster. Casey is a talented sculptor and is also known to be the youngest and late protégé of Forrest J Ackerman. Along side of his new Frankenstein Monster was a life-sized Forry figure. You can see Casey's work at <http://www.facebook.com/caseyfx>. **THE WITCH'S DUNGEON** was there with their awesome display of classic monsters. **TRICK OR TREAT STUDIOS** was selling their detailed rubber masks and Emily Coleman was selling some excellent looking dragon sculptures that can be seen at her website www.emilysculpts.com. There was a display replicating what a Monster Kid's shop would look like in the 1960's with glass display cabinets filled with vintage toys.

It was a great 3 day monster party and it was sad to see it end—but wait there's more!!! Flyers were on the walls announcing a new show:



Casey Wong's new Frankenstein and Forry figures.

SON OF MONSTERPALOOZA, to be held at the same location on October 26th—28th, 2012. The plan is to have more interactive activities for attendees each day. "(The) October event will be an amped up Halloween party," said Eliot, "with special guests, movie screenings, panels, costume contests, vendors and a **MONSTERPALOOZA/DON POST** Mask Making contest." I'm looking forward to this event and every event that Eliot is planning. This is a show that not only caters to the Monster Kid (old and young), but displays a respect for nostalgia, the artist, actors and craftsmen who make films that make us jump in our theater seats, spill our popcorn and force us to sleep with the lights on! **MONSTERPALOOZA** is about the Monster Makers, the dreamers of our nightmares!



KAIJU KORNER

REBIRTH OF MOTHRA 3 —A SECOND LOOK

by Mike Bogue

Ask your average Japanese monster fan what they think of Toho's 1996-1998 **MOTHRA** trilogy, and you're liable to get either (1) an anguished facial expression, (2) a weary shake of the head, (3) a vigorous thumbs down using both hands, or (4) an exasperated "How much time you got?"

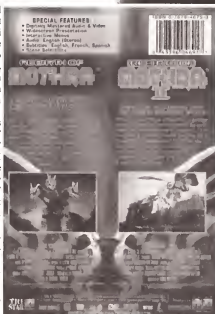
In 1995, Toho released what might have been (but wasn't) its last Godzilla movie, **GODZILLA VS. DESTROYAH**, in which the Big G perishes. While awaiting the production and release of TriStar's **GODZILLA**, Toho chose to press one of its most famous monsters—Mothra—into a new *kaiju eiga* series. Choosing Mothra appeared to make economic sense.

For one thing, in Japan, the original 1961 **MOTHRA** ranks only third behind **KING KONG VS. GODZILLA** (12.55 million tickets) and the first **GODZILLA** (9.61 tickets) in terms of *kaiju eiga* box office success—in '61, **MOTHRA** netted over 9 million tickets sold in its homeland. Also, the most financially successful of the seven Heisei Godzilla movies was 1992's **GODZILLA VS. MOTHRA**, which sold 4.2 million tickets. Both of these box office facts suggested that Mothra could possibly hold her own in her own series sans Godzilla.

However, Toho made two fatal decisions—one, to slash the budget well below that for their recent Heisei Godzilla movies and two, to gear the Mothra movie franchise strictly to small fry. The three **MOTHRA** movies performed less than spectacularly at the box office, and in 1999, Toho brought the Big G back for **GODZILLA 2000**.

In the U.S., the Mothra trilogy goes by the titles **REBIRTH OF MOTHRA** (1996), **REBIRTH OF MOTHRA 2** (1997), and **REBIRTH OF MOTHRA 3** (1998). The majority of North American *kaiju erga* critics roasted **REBIRTH OF MOTHRA**, though they were a bit kinder to **REBIRTH OF MOTHRA 2**. Both films featured worthy monster antagonists—the four-legged Death Ghidorah in **REBIRTH** and scraggy Dagarah in **REBIRTH 2**. However, in terms of spectacle, both offered uneven results, with Mothra's adult articulation a major problem.

So what about **REBIRTH OF**



MOTHRA 3? Years ago I taped it off cable and expected the worst, but I was pleasantly surprised—it really wasn't that bad. In fact, I can and do recommend it to fellow Japanese monster movie aficionados.

Recently I took the opportunity to watch it again. The plot involves King Ghidorah gathering up the children of a major Japanese city, trapping them in a giant translucent dome while the monster gradually drains the kid's energy to empower him. It's up to Elias—Lora, Moll, and Belvera—as well as Mothra to save the day. Does Mothra lose? Does King Ghidorah triumph? Do the kids become kaiju chow for the three-headed one? Let me put it this way—does Peyton Manning have to worry where his next meal is coming from?

REBIRTH 3's storyline involves time travel, as Mothra journeys 130 million years into the past to confront a prehistoric Ghidorah. The time travel paradoxes run rampant and

make little sense, but that's true in most time travel movies. As for the movie's pacing and other technical aspects, they're handled professionally enough.

Monster-wise, there's plenty of action. Twice we get to see King Ghidorah ravage cities, and the tri-headed one's design is the best ever seen—massive trunk, muscular necks, fierce heads, immense wings. Regal and beautifully sculpted, this incarnation of King Ghidorah epitomizes power, menace, and dominance as no other has. As for the “urban renewal” segments, they're brief but vivid and should sate the average fan's need for the ritual destruction of metropolitan miniatures.

So what about Mothra? In it's “Rainbow Mothra” look, it fares okay. However, one major problem is the legs—stiff and inflexible, they appear to be petrified, quite a departure (and



comedown) from Mothra's vigorous leg movements more than thirty years before in 1964's **GODZILLA VS. THE THING**. Also, the **REBIRTH 3** Mothra's wing movements are variable—sometimes convincing, sometimes not.

Two miniature monsters appear—Fairy Mothra and Garugaru. Fairy Mothra, who flies at the behest of Lora and Moll, fares a little better than before, though it's still clearly a prop—however, very young children may find it appealing. Meanwhile, Belvera's dragon-like steed Garugaru is a compact kaiju that benefits from effective animatronics.

As for the monster battles, they're generally well-staged. However, when Mothra travels back to the prehistoric past, the dinosaur effects are provided by small puppets on a literal tabletop set. Though nicely detailed, the dinos betray their miniscule size, thus weakening the scenes of King Ghidorah savaging them. However, the prehistoric tableau almost works at times—certainly the dark lighting creates the right primordial atmosphere.

Mothra appears to destroy Ghidorah in an erupting volcano; in fact, Ghidorah disappears from our future. But—surprise!—he reappears in the present just after he vanished. How? In taking



a nod from **REPTILICUS**, one of the tri-domed dragons tails was dismembered and burrowed beneath the earth back in prehistoric days. So why did it take millions of years for it to grow into a complete Ghidorah? Because the script called for it too, of course.

But story loopiness aside, **REBIRTH OF MOTHRA 3** is a



worthwhile diversion for Japanese monster movie fans. At times, **REBIRTH 3** even evokes the colorful, wide-eyed atmosphere of Toho's golden and silver ages, and you almost feel a welcome sense of déjà vu. Of course, one aspect sorely missing is the involvement of the Japanese military mounting operations against King Ghidorah. But in these days of slim pickings when it comes to new *kiju eiga*, **REBIRTH 3** is worth savoring.

After all, how many times can a Japanese monster fan watch *daikaiju* classics from the 1950's and the 1960's, much less the

1990's, before they become overly familiar? I confess that I have no idea how many times I've watched **GODZILLA VS. THE THING**, **KING KONG VS. GODZILLA**, **GHIDRAH THE THREE-HEADED MONSTER**, **RODAN**, **THE MYSTERIANS**, and scores of others. But there comes a point when it is necessary to take a rest from frequently screened kaiju eiga or else risk their freshness going stale.

An example: The last time I saw 1993's **GODZILLA VS. MECHAGODZILLA II** (which I've seen at least twenty times), I experienced no emotions at all—it was as though I was numb to the film's many charms, and I could have just as well been watching a stranger's home movies. That told me that this particular Big G outing needed to be placed in immediate hibernation for perhaps the next several years.

Now I am not at all suggesting that fans quit watching Toho classics from the fifties and sixties—quite the contrary! Each fan knows how many times he can watch a *kaiju eiga* and still get that wonderful sense-of-wonder lift. In fact, the last time I saw **GODZILLA VS. THE THING**, which I may have seen more times than any other Japanese monster movie, the opening music and hurricane special effects immediately transported me into that timeless TohoVerse of the 1960's. This is one *kaiju eiga* of which I never seem to tire.

As for second-and-third-tier Japanese monster films such as Mothra's **REBIRTH** trilogy, it will be a while before we get weary of them, simply because they are still relatively new. And in addition to the monster stuff, one bonus I didn't mention about **REBIRTH 3** is the concluding scene where the kids rush over a hill to meet their parents who are likewise rushing towards them. Call me a sofie or a pushover, but I found these scenes of parent and child reunions moving. They suggest that when all is said and done, no matter how ominous things may get, a light will eventually



pierce the darkness.

Still, I know that despite its

diversionary aspects, **REBIRTH OF MOTHRA 3**, and in fact all relatively recent *kaiju eiga*, will ironically grow old far more quickly than their cinematic ancestors, simply because they are not as evocative or well-made. But that doesn't mean we can't still enjoy the newer kids in town, while at the same time honoring their elders.



2012 HORROR HOST HALL OF FAME A GHOUL'S GALA!

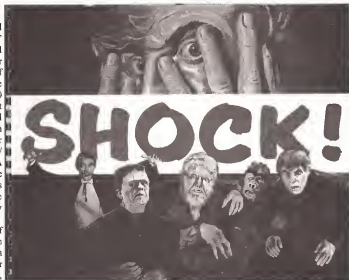
by Dave Fuentes

The great state of Ohio is considered by many to be the "cosmic mecca" of horror hosting. If this is indeed true, than what better locale for holding the 2nd Annual Horror Host Hall of Fame Induction Ceremony? Ever since the great **VAMPIRA TRIBUTE** back in 2010 (SEE: **SCARY MONSTERS** #76 for that story), the annual March Horrorhound Weekends have become synonymous with horror host gatherings and events. Last year featured a tribute to the great Roland Zacherley, a "Host Roast" of **CINEMA INSOMNIA**'s Mr. Lobo, along with the first induction of thirteen horror hosts (including **Vampira** and Zacherley) to the Horror Host Hall of Fame sponsored by "Ripley's Believe it or Not."

This was the brainchild of **HORRORHOUND** magazine's Jason Hignite, who spent his formative years as a fan of Dr. Creep (Barry Hobart), a horror host from Ohio who was inducted last year, two months after his death. The pain and loss was evident among those paying him tribute and would lead to that ceremony's most memorable and emotional moments as fellow hosts lamented the life and career of their dear friend.

Hignite has maintained his love of horror hosts ever since and he has channeled this passion by helping to make **HORRORHOUND** (one of the largest conventions in the country) a host friendly one at that. Having grown up with the Son of Svengoolie (now simply Svengoolie) in Chicago, I can certainly relate to his fervor and it was our mutual love of Rich Koz's Sven, along with a desire to explore the amazing world of horror hosts in general, that led my best friend, David Albaugh, and I to not only meet but later join forces in creating our blog, "**TERROR FROM BEYOND THE DAVES.**" In fact, we often joke that our blog is the illegitimate child of the 2010 **HORRORHOUND VAMPIRA TRIBUTE** and **SCARY MONSTERS MAGAZINE**, which has a proud history of highlighting both monsters as well as the wonderful hosts who introduced many of us to them.

This year's festivities took place in Columbus and, after our GPS decided to take us on an unexpected scenic tour of Ohio, we finally arrived at the Crowne Plaza Hotel on **HORRORHOUND**'s opening night. As the induction ceremony was slated for the next day, we spent the evening checking out the dealer's room, meeting notable celebrities such as Julie Adams and Tippi Hedren, while also saying hello



to our horror host friends. It was 2 pm Saturday afternoon when the ceremony finally took place, attracting a large turn-out of fans who filled the hotel theater to capacity. Rather than simply enjoying the show as spectators, Hignite honored us by asking David and I to actively participate this year by doing an induction of our own. This would not be for a specific horror host, but rather a "Behind the Scenes" award spotlighting an amazing collection of films that would lead to their proliferation.

In 1957, Universal Studios released 52 (one for each week of the year) of their wonderful monster classics to commercial television stations. Of course I'm referring to "The Shock Theater Package!" At that time, many local stations across the country made the historical decision of having these films presented by hosts. This was beneficial to the stations for two reasons; for one thing, nervous station managers weren't sure how the general public would react to these movies and felt that having a horror host might alleviate some of their fears. Another advantage of having a host was that they could help fill up the time that shorter running films and their commercial sponsors could not. For the next thirty years, commercial horror hosts would introduce many of us monster fans to these fantastic films before their near extinction at the hand of corporate TV in the latter half of the 1980's.

After a brief introduction by Jason Hignite, David and I were up first to induct "The Shock Theater Package." Prior to this big moment, we told ourselves we'd rehearse our speech on the

ride from Chicago to Ohio but, instead, found ourselves chatting about almost everything else *but*. Ready or not, we nervously made our way up to the stage. Whatever apprehension we may have felt initially soon dissipated at the sight of our macabre audience; a room full of horror hosts as well as horror fans such as ourselves. The realization that this was definitely *our* crowd suddenly made it less about "public speaking" and more about addressing ones family...albeit more "Addams Family" than "Brady Bunch" but we aren't complaining.

David reminded everyone of those bygone days of fighting with our "rabbit-car" TV antennae to alleviate the "snow" on our UHF stations so we could watch our hosts present these great films. We also made a special point of mentioning how, during the 1990's when hosting had become rare, these films were kept mostly alive by us die-hard monster fans as well as some notable periodicals—the BEST example of which you are now holding in your *Scary* little hands.

Last Spring our childhood host, Chicago's Svengoolie, went national via MeTV and (as of this date) is being aired in most of the United States as well as parts of Canada. As Sven had been presenting many of these Universal classic prior to his ascension, they would also be joining him on the national stage. Consequently, much of the original Universal "SHOCK!" films* can now be enjoyed, once more, on Saturday night commercial television! This will create new opportunities for younger fans, who might never seek them out otherwise, to discover these classic monsters for the very first time. Therefore, even in an age where you can stream these films or buy them on-line, it is still a horror host that remains their greatest ambassador.

A second "Behind the Scenes" induction was given to Elena M. Watson, author of the book "Television Horror Movie Hosts"(1991); a book that has been credited for bringing this art form to the attention of many while also providing an opportunity for established host fans to see what characters were playing outside of their viewing range. Watson passed away in 1994 at the age of 36 but anyone interested in learning about horror hosts would be wise to track down a copy of her amazing book!

ELVIRA MISTRESS OF THE DARK—The legendary Count Gore De Vol stepped up to the stage to induct the first host(ess)

to be honored for this event. Of course this was one woman who needed no introduction as she is, without question, the most famous and recognizable of her profession; Elvira: Mistress of the Dark! Whether endorsing products such as "Coors Beer," making numerous media appearances, or even starring in her own feature films, Elvira remains an indelible figure of 1980's popular culture...and beyond. Her low cut dress and celebrated cleavage were the things in which legends are made, while also becoming the

focus of her own jokes for the past 30 years. Women admired her brassy, "valley girl" attitude while men were drawn to her



The TERROR DAVES induce the Universal SHOCK! Package.



Elvira/Cassandra Peterson accepts her award.

for entirely different reasons. "Everyone would agree that Elvira has two incredible assets," Count Gore proclaimed as the crowd devilishly cheered. "But there are actually three...her beauty, her talent, and her incredible business sense."

Cassandra Peterson auditioned for the role when Los Angeles' KJH TV execs were looking for a revamped "Vampira" to

replace their former host, Sinister Seymour. Though donning Vampira's familiar black dress while striking her customary pose on a Victorian couch, this would be where all similarities between the two would end. Via **"ELVIRA'S MOVIE MACABRE,"** Peterson would inject her own brand of wit and sarcasm that would transform a temporary acting gig into the role of a lifetime.

Adding to the fervor of the event, Cassandra Peterson was in attendance, and gratefully accepted the honor. Before accepting the award, however, she made a point of reminding Count Gore that he'd mistakenly forgotten one of her *other* important assets; an incredible pair of legs! After the laughter died, Peterson gave a heartfelt speech on her career, while also mentioning how difficult it was to pull off professional horror hosting in today's world. This was painfully apparent last year when her short-lived, all-new **MOVIE MACABRE** stalled after one season. Despite this unfortunate situation, as well as her decision to retire her character from public appearances, Elvira lives on courtesy of her immense marketing juggernaut which currently features DVD's, Elvira soda pop, figurines, and so much more. Despite dismissing her legs, Gore had certainly acknowledged her **BEST** attribute when sighting her business savvy.

Elvira admitted that in the early 1990's she'd written horror hosts off as a "dying breed." She stated she was very happy that she was wrong and pleased to see so many new hosts cropping up. She also believes that the Internet may prove to be the future of hosting, while also conceding that this has yet to transfer into cash. Without the name of "Elvira" to help encourage merchandise sales, horror hosting as a "profession" is still the rarest of jobs. Perhaps with this in mind, her final words to her fellow hosts was not to give up and to "hang on for the ride" as long as they can. Though not wearing her costume at **HORRORHOUND**, her autograph line remained one of the longest of any celebrities in attendance—proof of her immense and enduring and enduring star power!

DR. CADAVERINO—From 1964-1977, Milwaukee horror hosting was dominated by one sinister character, Dr. Cadaverino! Chicago native, Jack Dublin, worked as an announcer for Milwaukee's WITI before adopting the role he would end up becoming most famous for via **"NIGHTMARE THEATRE."** Over the course of his impressive 13 year tenure, his "look" would change while his irreverent style would not. Joined on stage by a headless man named Igor (Roger Cotey), Dr. Cadaverino would often berate his decapitated sidekick right along with the night's feature film; the word "stupid" a prominent word in his vocabulary.

What he lacked in social graces, however, was made up for by his elaborate set (at least by horror host standards) and onstage antics. In many ways, Dr. Cadaverino was like your uncouth uncle who'd think nothing of walking around the house in his boxers while you were entertaining guests. In fact, this was often his attire as he'd arise each show from his coffin. He was also not above starting fires, destroying props, or streaking across his set—viewers being spared the grisly details by a well-placed bar.

Dublin died in 1988 but his legacy lives on though his many local fans as well as Wisconsin public access hosts who site him as one of their influences. One of these, Kenosha's Dr. Destruction, was given the privilege of inducting his childhood host at the ceremony. Dr. Destruction brought along a



Dr. Destruction inducts Dr. Cadaverino into the HORROR HOST HALL OF FAME.

presentation board of Dr. Cadaverino photos (which he kept prominently displayed at his own **HORRORHOUND** booth throughout the weekend) while sharing funny stories about staying up late and watching him. He recalled at 9 years of age, sneaking out of his room to watch him on his family's small black & white TV. He also remembers being frightened of Cadaverino, though unsure if that fear was of the host or more the possibility that his parents might catch him up past his bedtime.

BOB WILKINS—While the world of horror hosting is full of crazy characters, colorful costumes, and a healthy does of gags and props, this was one induction ceremony that had many examples of the less garish. Such would be the case of the next host inducted, Bob Wilkins, who would host movies simply as himself while proving no less effective. Wilkins would host San Francisco Bay Area's **"CREATURE FEATURES"** via KTVU-TV 2 from 1971-1984 and his mantra "Watch Horror Films...Keep America Strong" is still faithfully uttered by his fans to this day.

Wilkins' style was about as simplistic as one could get; a soft-spoken guy in glasses, smoking a cigar while sitting in a chair. Despite his voice and humor being relatively dry, his charm



was undeniable. Bob Wilkins' **CREATURE FEATURES** would become a tremendous success in the Bay area and would also boast some amazing celebrity interviews which would include cast members from **STAR TREK**, as well as the original **STAR WARS** during its prime. Though many of the films he presented were less than stellar (something Wilkins never minded pointing out to his viewers) he would also host some notable horror classics such as **NIGHT OF THE LIVING DEAD**, which saw its television debut on his show.

While Wilkins never professed to being a movie expert, nor fan of the films he'd host (in stark contrast to his **CREATURE FEATURES** successor, John Stanley), this would prove inconsequential to viewers and he would go on to inspire many horror hosts and enthusiasts. These include horror host historian and author, Michael Monahan, as well as **CINEMA INSOMNIA**'s Mr. Lobo. Bob Wilkins passed away in 2009 but his spirit is still very much alive in the San Francisco Bay area. He is also featured in Monahan's new book, "**SHOCK IT TO ME**" that highlights hosts (past and present) who operated in that region.

THE HOST—The rural state of Kansas would seem an unlikely location for one of the country's earliest hosts, yet thanks to KAKE-TV's "**NIGHTMARE**," hosted by The Host and Rodney, this would never the less be the case. Though **NIGHTMARE**'s run was relatively short (1958-1959) it would

leave an indelible mark on America's heartland along with a host who was destined to return and haunt future generations.

Tom Leahy was working as a booth announcer for KAKE-TV when the infamous "Shock Package" of films arrived at his station. His versatility as a professional broadcaster, matched with his own creativity, would lead to his becoming one of the most memorable hosts in television history. Despite **NIGHTMARE**'s brevity, Leahy would resurrect his

character later in his career; both in 1960 on KSNW-TV 3 and 1990 via FOX 24.

The Host (Tom Leahy) was a sinister yet arrogant ghoul who played off his much simpler henchman, Rodney (Lee Parsons). The hosted segments were well thought out and the players gave nothing short of a "performance." In many ways, the elaborate set of **NIGHTMARE** rivaled the very movies themselves when viewed from your fuzzy black & white 1950's TV and also made the character's make-up rather convincing. Leahy would go on to host children's shows in the guise of "**MAJOR ASTRO**," but Kansas horror fans will forever see him as The Host.

Leahy passed away in 2010 at the age of 87. In 2001 he was inducted into the KAB—Kansas Broadcasting Hall of Fame and, on this fateful day, his gruesome alter ego followed suit. His induction was done by fellow Kansan, Joel Sanderson (Gunther Dedmund from "The Basement Sublet of Horror"), who was unable to physically attend **HORRORHOUND**. He did, however, create an amazing and heartfelt tribute DVD to be played at the ceremony. I have always felt that the best people to induct horror hosts are, whenever possible, their fans. Sanderson's presentation highlighted this by sharing his own memories along with footage of The Host (which included the show's opening segment) to familiarize those of us who'd never seen him before. The result was highly effective and one we Terror Daves would like to see repeated with future inductees (assuming that footage exists) as it gives form to the



The back cover of **SCARY MONSTERS** #8 featured a self-portrait painting of The Host painted by The Host himself Tom Leahy.

elusive men and women being honored.

CHILLY BILLY—Professional television and radio personality, William "Bill" Cardille, has been a voice in broadcasting since the 1950's. Despite the longevity of his prolific career, he will best be remembered for his tenure as horror host, "Chilly Billy," via Pennsylvania's "**CHILLER THEATRE**!"

As was the case with many commercial TV horror hosts, what began as "voice-over" work eventually led to a "Live" performance. Unlike many of his peers, however, Chilly Billy

chose not to adopt a monstrous alter ego in favor of remaining a mere human—in this case dressed in formal attire. Over his twenty year reign, he would surround himself with an assortment of creepy characters such as "Terminal Star," "Captain Bad," "Georgette the Fudge-maker," "Maurice the Matchmaker," "Norman the Castle Keeper," and "Stefan the Castle Frankster." As a sign of the times, Chilly Billy would open his show by lighting himself a cigarette and close with the words "Good night and sleep warm!"

Many horror hosts succumbed to the "not ready for prime-time" players of "**SATURDAY**

Lori Cardille accept the award for her father, Chilly Billy.

NIGHT LIVE" after its debut in 1975. So popular was Chilly Billy, however, that he would successfully prevent the show from airing in his broadcast region for four years! **CHILLER THEATRE** ran from 1963-1983, garnering many influential fans along the way. Horror effects maestro, Tom Savini, was not only a fan of the show but had also contributed his skills behind the scenes. During the filming of his iconic **NIGHT OF THE LIVING DEAD**, the godfather of zombies, George Romero, would also become a fan and later make a guest appearance on the show. Further cementing the relations between Chilly Billy and the world of Romero's zombies, would be Cardille's daughter, Lori Cardille, playing the lone female character in 1985's **DAY OF THE DEAD**.

As fate should have it, Ms. Cardille was a guest at this very **HORRORHOUND WEEKEND**. David and I met her towards the end of Friday night and mentioned that her father was being inducted on Saturday. Cardille was both shocked and visibly touched and remarked that she would be contacting her father ASAP to let him know. Needless to say, us Terror Daves were floored when she also agreed to accept the plaque at the ceremony on her father's behalf! We quickly ran and alerted Hignite of the development and he became emotional with gratitude. As his responsibilities during **HORRORHOUND** were extensive, we were happy to have been able to help him out, not to mention thrilled that Chilly Billy would have representation at this event. Hignite was kind enough to alter the order of the inductions so that Cardille could accept the plaque and quickly return to her own line of fans.

William Cardille continues to work in radio while also making public appearances. He's proud of his horror host past and,

Bill Cardille hosts

CHILLER THEATRE

"MAN BEAST"
and
"THE CURSE OF
THE DOLL PEOPLE"

Saturday night following the late news.



WIBC TV 11 NBC IN PITTSBURGH



despite his moniker, receives his fans warmly. Lori stated that, after speaking to us Daves, she called her father and said, "Hey, guess what? You're being honored here!" She stated that he was "very happy and was, indeed, truly honored." She also mentioned how proud she was of her dad and recalled them attending the premiere of Romero's **LAND OF THE DEAD**, where the famed director credited Chilly Billy with the success of his career. This was due to the support Chilly Billy had given to the, then unknown, director back when he was filming an independent movie nearby. That film, of course being the aforementioned **NIGHT OF THE LIVING DEAD**.

STELLA DESIRE—Though **SATURDAY NIGHT LIVE** did spell certain doom for many commercial horror hosts in the early 1980's, there was one hostess who'd make it little more than an appetizer for her main course! Thanks to Stella Desire and the cast of "**SATURDAY NIGHT DEAD**," Philadelphia viewers were able to keep their laughs going well past the witching hour. The show ran from 1984-1990 with Stella heralded as the East Coast's answer to Elvira. Stella, however, would boast her style of bust and bawdiness while revealing the comic genius of her alter ego, Karen Scioli.

Unlike many hosts who'd adopt monster inspired personas, Stella was a mere mortal surrounded by creepy characters and creations such as "Hives the butler" (Bob Billbrough), "Cousin Mel" (Glenn Davish), and an animated bed affectionately



Stella receives her award with Halloween Jack, Halloween Jacqueline, and Son of Froggy.

referred to as "Beda Lagosi." Despite being chosen as an Elvira alternative, "The Man-eater of Manayunk," with her auburn locks, talented ensemble, and hilarious sketches was much more a macabre version of "Carol Burnett & Friends" as opposed to The Mistress of the Dark.

Prior to the event, Stella had been a guest on "DR. DESTRUCTION'S BIG TOP RADIO SHOW" where it was mentioned that this would be the very first occasion where East would meet West, and Elvira and Stella would be in the same room together. Jokes immediately began spinning about a fictional rivalry and possible "battle of the boobs." In preparation for our meeting her, David and I played along with the joke by having special "Team Stella" shirts made up for us to wear, while also bringing along an extra for her.

Stella really got a kick out of it and meeting her would end up becoming one of the weekend's highlights. We had hit it off prior to the event and, as we share an Italian heritage, she has since referred to me as her "Cousin Dino," a title I wear proudly. She also signed my copy of **SCARY MONSTERS #79** which features a great piece on Stella written by the talented John Skerchok.

Stella was inducted by fellow host and fan, Halloween Jack and his co-host, Halloween Jacqueline, along with former cast member on "WOLFMAN MAC'S CHILLER DRIVE-IN", Son of Froggy. Halloween Jack recalled discovering Stella back in 1984 while admitting he'd had a "crush" on her. Stella took the stage and brought the house down when she stated that being inducted to the Horror Host Hall of Fame was the "biggest" thing that ever happened to her...before guiltily gazing down at her ample bosom.

JOE BOB BRIGGS—Next to be inducted was the dogmatic Joe Bob Briggs who, unfortunately, wasn't in attendance at this event as he'd been in previous years. Taking the stage to induct the legendary Briggs was horror host Dr. David Lady, who referred to Briggs as one of the "great philosophers of our day and one of the all time luminaries in the field of exploitation cinema." In 1982, John Bloom, a columnist for The Dallas Daily Herald, created the character—a film savvy

Texan with a 10 gallon hat and hankering for the obscure. Years later, his extensive film knowledge along with his "just your average guy" persona, would make him the perfect horror host for the 1990's "Information Age."

From 1990-1996, he'd host film on premium cable channel, TMC (The Movie Channel), via "JOE BOB BRIGGS' DRIVE-IN" and, from 1996-2000, "MONSTERVERSION" courtesy of basic cable's TNT. While Elvira had her couch, Joe Bob settled for a simple recliner, surrounded by attractive women. Rather than opting for make-up and black cape, Joe Bob's stereotypical Texan (cowboy outfits, hats and boots) was an instant hit with viewers and his "tell it like it is" style is still going strong today via Twitter and his own official website. Here his loyal followers and "tweets" can enjoy his views on Hollywood's current offerings as well as his social commentary.

Joe Bob Briggs never gave up his knack for writing and has penned several books offering his unique perspective on the genre. In this department, it can be argued that only Horror Host John Stanley is more knowledgeable and, like the former host of **CREATURE FEATURES**, his books are "must-reads" for any serious horror fan.

DR. PAUL BEARER—From 1971 to 1995, Florida horror fans were served up a "pun-laden" helping of their favorite films courtesy of Dr. Paul Bearer (Dick Bennis Sr.). From 1971 until his death in 1995, Dr. Paul Bearer would host "CREATURE FEATURE" and later "FRIGHT NIGHT" via St. Petersburg's (or as he'd call it, "St. Creaturesburg") WTOG and to this day boasts some of horror's most devout fans!

Bennis had a life long career of entertaining, beginning as a magician's assistant before creating his own horror "magic" as a DJ. Though "Dr. Paul Bearer" was born on the radio, he would eventually graduate to commercial television where his unique look (off-set artificial eye, slicked hair parted in the middle, and customary tuxedo) would mesmerize Florida Bay area viewers for nearly 25 years.

The puns were indeed prolific as was his unique style of bad humor and hilarious props—often parodies of real products such as Hearsey's Chocolate." Like many classic commercial



Card #3 from the **DR. PAUL BEARER'S HORRIBLE HORROR CARDS** set published by Dennis Druktenis Publishing in 1994.

"Upon awakening, Dr. Paul Bearer starts his morgueing off with a glass of Fang."

hosts, Dr. Paul Bearer was active in his community and nothing short of a local legend. His death left a gaping hole in the hearts of Florida horror fans who, no doubt, were cheering his induction to The Horror Host Hall of Fame!

MR. MEPHISTO—From 1969-1982, Dick Flanigan's Mr. Mephisto would entertain Madison, Wisconsin horror fans as their host extraordinaire! Though not the first incarnation of the character, Flanigan would not only inherit the name but irrefutably make it his own. Late Friday nights, viewers could catch their favorite horror host courtesy of WMTV/Channel 15's "FERDIE'S INFERNO" and later "LENNY'S INFERNO." (For MORE information see the two articles in SCARY MONSTERS #52! —D.D.)

Flanigan was working as an art director for the station before being given an opportunity to showcase his versatility via Mephisto—a chalk-faced ghoul sporting a dark wig, hat and goatee. The grouchy Mephisto often sat at his desk while being irritated by various other character's, most notably a voice from a box (performed by the late John Sevum who would also play



other bit parts). Mr. Mephisto's shenanigans made him a local favorite while, behind the scenes, his own persistence would help bring quality, classic horror films to Madison fans. Mephisto's influence can still be seen today courtesy of his devout following, most notably Rich Peterson—Director of the Annual Madison Horror Film Festival. Peterson has adopted his own alter ego, "Freakshow," and not only pushed for his



Dick Flanigan (Mr. Mephisto) accepts his award.

favorite host's induction but was given the opportunity to present him with the plaque onstage.

Flanigan was visibly moved and told the audience he was so glad to be there and was "really impressed" and honored to be surrounded by so much talent. We had an opportunity to meet him after the event and it was our turn to be honored. Flanigan is a friendly guy and very down to Earth. A month later, he would don his make-up for the first time in 30 years on Dr. Destruction's Public Access show, "CRIMSON THEATRE." Rick

"Freakshow" Peterson has also been airing classic episodes of



Mr. Mephisto (Dick Flanigan), Dave Fuentes and Rich "Freakshow" Peterson.

Mephisto on "LENNY'S INFERNO" courtesy of The Vortexx (online horror host channel) as well as his own site madisonhorror.net.

CREMATIA MORTEM—Horror host fans heralding from Kansas City will have no trouble identifying their favorite host as the "ghostess with the mostess," herself, Crematia Mortem! News announcer, Roberta Solomon, created the character in 1981 and would host "CREATURE FEATURE" via KSHB-TV/Channel 41 for the next seven years.

Crematia Mortem, an 800-something year old vampire would perform from her castle "living room," while cracking jokes, dishing puns and spreading ghoulish charm through the night's feature. Though sporting a black dress, Mortem was less an Elvira/Vampira and more like a Gilda Radner/Madeline Kahn who has also been compared to Bette Midler. Whatever you take, it is little wonder that she would go on to become one of

Missouri's most endearing celebrities.

Solomon is still active in broadcasting while having fond memories of her former life as a horror host. These are clearly shared by her dedicated fans who now saw their beloved hostess enter The Horror Host Hall of Fame.

BIG CHUCK & LITTLE JOHN—

From 1979 to 2007, Cleveland viewers were served up their weekly helping of horror films



courtesy of Big Chuck (Charles Schodowski) and Lil' John (John Rinaldi). While this beloved horror duo didn't wear any particular costumes (as was often the case with horror hosts), viewers would have no trouble distinguishing who was who. Though Big Chuck towered over the 4 foot 3 inch Lil' John, their on-air chemistry would make them the perfect fit so far as Cleveland horror fans were concerned.

Before their team up, Big Chuck worked as an engineer for Cleveland's WJW-TV, working alongside, and forming friendships with such notables as Tim Conway and Emie Anderson (a.k.a. Ghoulardi who he assisted with that show's creation). After Anderson moved out West, Big Chuck began working in front of the camera hosting movies with weatherman, Bob "Houlihan" Wells. When Wells left the station in 1979, Big Chuck was joined permanently by Lil' John who'd already been making regular guest appearances on the program. Prior to this union, Lil' John had been working for the station's production department while an active member of the community. He's won many service awards as well as 12 local Emmy's.

The show was very popular with Cleveland viewers and often performed in front of a "live" audience. Big Chuck and Lil' John often carried out humorous skits, many times with the assistance of a regular cast of side players. In 2011, WJW brought big Chuck and Lil' John back to commercial TV via a 30 minute weekly show that re-aired some of their popular past routines along with some new ones.

FRITZ THE NITE OWL—When Ohio radio DJ, Frank Peerenboom, was hired to do "voice over" work for WBNS-TV/Channel 10's "NITE OWL THEATRE," he could hardly have imagined this would lead to him becoming a horror host. NITE OWL THEATRE aired five night a week in Columbus and Peerenboom's calming voice would create the perfect marriage of radio and TV via his commentary (done initially over title cards) between commercial breaks. Late night viewers were immediately drawn in and began writing the station letters to their favorite (albeit at the time, invisible) host, whom they began referring to as "Fritz the Nite Owl."

It should be noted that NITE OWL THEATRE was not a horror specific show and most of the films were more mainstream fare. Friday nights, however, were reserved for good old fashioned monster movies and creature features and its popularity would forever lead to his being categorized as a "horror host." Soon Fritz the Nite Owl would have a healthy run on Columbus television from 1974-1991, snagging an impressive five Emmy Awards along the way. He was inducted by Fellow Ohioan, S. Ghastlee Ghoul, and he looked visibly moved by the experience.

The ceremony ended a bit past schedule as Julie Adams and Tippi Hedren entered the room in preparation for a Q&A panel. Hedren looked like she'd just seen a crow at the macabre gathering while Adams appeared gracious, if not a bit apprehensive, at being offered a chair by the towering Dr. Destruction. As the hosts made their way outside for a group photo, David and I returned to the main convention.

Every once in a while we get emails from people who aren't sure where the Horror Host Hall of Fame is exactly located or when some of the honored hosts (who weren't in attendance) will be notified. Many also inquire as to when the promised



Fritz the Nite Owl poses next to a painting of himself by Matt Harris.

statue will be give to the hosts who were there, in place of the temporary plaque presented to them. To these questions, we Daves have no answers. One thing we do know, however, is that events such as these do keep horror hosts from a bygone era alive while allowing us fans to all come together, regardless of which one we may have grown up with. David and I will never forget staring out at a theater full of people, who, like us, understood how much these crazy characters meant to us. We monster kids did not have the luxury of growing up in the age of the Internet nor DVD and were often solitary in our own interests. For many of us, horror hosts were the sacred individuals who not only understood us, but brought us the movies we craved. Our nostalgic MONSTER MEMORIES of them can still incite laughter as well as fond memories of simpler times.

This is something that no plaque nor formal honor can ever truly convey. It is one of the reasons some devoted fans don their own make-up and host movies without monetary gain. It is what inspires men like Jason Hignite to donate their own time and resources in creating unique events such as these. And it was what inspired a couple of Svengoolie fans living a thousand miles apart to forge "TERROR FROM BEYOND THE DAVES" and write about them amid the chaotic responsibilities of our everyday lives

And with that kind of devotion...who really needs a statue?

HALLOWEEN in '65 or Which costume to buy??

by Kent R. Daluga

Hello again to all you *Scary Readers* and this time out a conversation with a fellow scare-kid and contributor...caused me to dig out an old vintage costume catalog. This catalog was sent to a buyer for the coming year's Halloween season in 1965 and features "CASPER THE FRIENDLY GHOST." I wonder who Casper was before he became a "friendly ghost?" I was too young to remember this T.V. marketing blitz for Halloween costumes at this time...Maybe some of our readers do?

Well, as I said a talk with spook show expert Ed Shea lead me to ask him about what he recalled of buying a Halloween costume. He said that he and his mother were at a "WOOLWORTH'S" store (remember those?) and he had to choose between "HUCKLEBERRY HOUND" or the "FRANKENSTEIN MONSTER" costume!! As luck would have it he choose good old Frankie and I too remember many times being in the local WOOLWORTH'S store and looking at all the wonderfully colorful costumes. They had a large candy section (gigantic Sweet-Tarts) and a lunch counter as well! What a cool store these were as you could buy just about anything that a five and dime store had and also look at the animals and get suu-cones on hot summer days and so much more...I miss em'!

Ed still has many costumes and perhaps the "FRANKENSTEIN" style he bought that day is one of them...he's not sure. I have thru the years acquired some kooky and colorful ones as well and even have one from Ed as a present that I just think is fantastic!! It's called Dr. Zodioc and its mask has a stone in its turban and sports purple colors and a greenish face...maybe too much "magic" makes ones face "greenish"??

You know it's seeming strange as I'm writing this piece in the middle of one of the hottest and driest summers I can recall and you'll be reading this as the Fall is in season and you're getting



ready for treat and treats or perhaps it's already happened??

So be sure to play some of your favorite spooky movies as I know I will and if you have the room set up a drive-in by hanging a sheet or painter's tarp from your garage or in a large front room and pick up a digital DVD projector. The price has come down a lot.

MASK and COSTUME

GLOW in the DARK

- Long Life Phosphorescent Paint on Mask and Costume Stencils!
- Flame Retarded Rayons!
- Individually Boxed!
- Full faced vinyl mask!
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SIZES: SMALL (4-6), MEDIUM (8-10), LARGE (12-14)



3259
DEVIL

3277
SKELETON



3255
BLACK CAT



3270
MONSTER



3284
WITCH



3292
MOONMAN



3293
VAMPIRE



3294
GREAT
MAGICIAN



M-20 WIRE RACK 15 dozen assorted complete with fasteners attached. 6 dozen assorted colors. Dominoes, 12 pcs. each: Fiesta Belle, Combo Player, Bat, Clown, Oriental Princess, Witch.



M-21 WIRE RACK 15 dozen ASSORTED complete with fasteners attached. 6 dozen assorted colors. Dominoes, 12 pcs. each: Fiesta Belle, Combo Player, Donkey, Elephant, Devil, Monster, Scarscrew, Spaceman, Witch.

TURNING IT UP TO 11: SAINTS, SINGER'S AND PUMPKIN CARVING WINNERS.

HALLOWEEN 2011 and Beyond!

by Mark Mawston

Hello once again from Ghoul Britannia. As is with the case with most Monster Kids, once the last days of summer start to fade in mid-late September there's just one thing on your mind—Halloween!

This year's lead up to the spookiest time of year was an eventful one. As I mentioned previously this Island of ours seems to be catching up with our friends across the pond in celebrating Halloween—the shops more so than ever. Film distributors now seem to give a real push to Horror films this time of year too and working in the home entertainment field in the day as I do can reap its rewards by an increase in the number of free screenings. The most memorable one this year was when I was invited by Warner's to an early preview of **FINAL DESTINATION 5**. Although my preference, like many of you, is for the Universal classics and up to the mid to late 80's horror flicks, I thought this would be fun. I'd heard the 3D was great, especially as regards the film's opening titles. So with that in mind I got to my seat just as it was about to start and prepared to be impressed. As the titles started however I thought the projectionist must have been to the bar as it was murky and wasn't working at all, even though the images were all of breaking glass of floating or thrown objects, obviously meant to utilize the format to its maximum potential. I took the glasses off to wipe them and after I saw the image was clear when I took them off it was then that I realized the problem. Someone who'd been to see a previous 3D preview had put their own heavy set reading glasses back in the box outside the screening room rather than the 3D ones and these were the pair I'd picked up in my rush to see the opening of the film! The looked very similar and I realized that their owner was probably going through what I was; trying to read the papers in the 3D glasses they'd taken home thinking their eyesight was getting a lot worse all of a sudden! Still once I realized this I got some actual 3D glasses and watched the rest of the film. It's just a shame that the best part was the first 10 minutes, of which I'd now missed half of! Ah well.



Shortly after the Vince and Mary Rotolo from the **B MOVIE PODCAST** visited London and I met up with them, taking them to the Ray Harryhausen exhibition and then a surprise visit to the great man himself. It was a picture to see their faces when Ray opened the door! Although I'm sure most readers of this great mag listen to the podcast, if you don't then I urge you to pop on

and listen to the weekly cast which is wonderful and very much like an aural version of **SCARY MONSTERS**. You can subscribe free at www.bmoviecast.com. Later that night I was asked to cover the launch of **THE PERSUADERS** on BluRay. Although not a huge hit at the time in the States it was very popular over here in the early 70's and was my favourite TV show along with **CAPTAIN SCARLETT** as a kid! I was whisked off in an Aston Martin DB5 to the flat where the two characters, Danny Wilde and Lord Brett Sinclair (played by



Tony Curtis and Sir Roger Moore after he'd finished with TV classic **THE SAINT** resided, not far from Buckingham Palace. We were met by the actual car that Roger's character drove and I took some shots of this before we headed off to the distributor launch to meet

Sir Roger and the series producers. It was a real thrill to be there and spent the night photographing some of my childhood hero's, including film critic Barry Norman whose father Leslie directed some of the episodes. The Q&A with him and Sir Roger was a pleasure to witness, as was spending the night in the green room with the great man himself between screenings. It's a programme that I've always associated with the autumn so the timing couldn't have been better and I loved all the extras the BluRay included.

Talking of timing as if on schedule, October 1st brought **COLLECTORMANIA**, the British version of Comicon I believe, which was a smorgasbord of great posters, kits, DVD's and film and TV stars spread across a huge indoor venue in London's Earls Court. I always enjoy myself there and always come home with some gems for the kids or myself. This year full size Aliens were marauding around the place which was very impressive.

The following week brought another catch up with a hero of mine as I attended the London launch of John Landis' great book **MONSTERS IN THE MOVIES**. It was a thrill to me personally as John had included several of my photographs in the book which meant the world to me as a fan as well as a photographer. John is a fan-boy and a Monsterkid himself and someone whose films have had a huge impact on me so it really was a wonderful time and seeing my name in the thank you's and credits with so many of my own childhood inspirations in the early copy the publisher had sent me was a real highlight it has to be said. I specifically kept the book to read for our forthcoming Halloween trip after a quick flick through! While

he was in London John signed the superb limited edition print of **AN AMERICAN WEREWOLF IN LONDON** that I'd picked up at **COLLECTORMANIA** the week before (seen here). Not only was it an excellent poster but it became one of my favourite pieces when John signed it with *Mark-Stay on the Roads!* It took pride of place with my other Horror posters that I'd decorated my small music room with for Halloween but its full benefit literally came to light when I turned out the lights to see it also glowed in the dark! It's now a cornerstone of my collection and will grace the walls at this time of year from now on.

On the night of John's London book launch at the **FORBIDDEN PLANET** store the que stretched around the block. The book had already sold out in its original run but another has commenced. John has stressed the fact that this is a fun book, with conversations rather than in depth interviews with many of his friends ranging from Ray Harryhausen, Sir Christopher Lee and Joe Dante. What it is however, is a book of definitive monster images, many of which have never been seen before and as such it is a must for any fans of the genre. My personal favourite, along with many of those whom have read it, is the



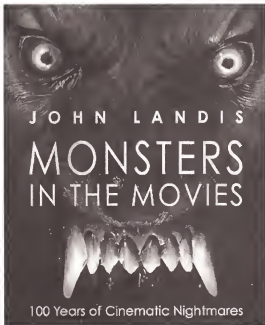
The great glow in the dark **AMERICAN WEREWOLF** poster that John Landis signed for Mark.

inspired *Monster Carry* spread, featuring gals held by ghouls from all the different decades of dread. It's also worth pointing out that this is a great looking tome in its own right and I highly recommend this wonderful book.

As I touched on last year I've been working closely with the Ray Harryhausen Foundation regarding the preservation of Ray's work and some of the materials and models that were found on our excavations appeared in the fabulous book released at this time called **THE RAY HARRYHAUSEN SCRAPBOOK**. This is chock full of unseen drawings and stills, my favourites being Rays hand drawn poster idea's for his own movies. It's simply wonderful and it was a pleasure to help with and a thrill at Halloween when this and the John Landis book were alongside each other on the shelves of London's fabulous **CINEMA STORE**. I visited with my daughter Mauve and pointed out that "Daddy's pictures were in these books" and her response was "Oh look Daddy, Slimmer from *Ghostbusters*" and ran off to look at the toy. Can't blame her but for me it was a thrill and a privilege to have my work in both books on and by two of my movie hero's.

The next week I shot Tony Iommi from **BLACK SABBATH** at the launch of his biography, which had apt connection with this time of year as they named the band after the Karloff film. Then quicker than you could say Wurdalac it was time to head off on this year's Halloween trip.

Over the last couple of years we've found that the area known as The Cotswolds is the perfect location for us as it's full of history with many spooky places to explore and not too far away bearing on mind we had a 5 and not quite one year old with us these days. As last year we headed for our friends Gothic Tudor House as it was on the way to our destination but this year they had gone to ever more trouble to ensure the house looked the part with full sized skeletons in fireplaces, cobwebs everywhere and plenty of spooky games (and wine) to



keep both the kids and adults amused.

Friday 28th was a gorgeous day and after breakfast we left our friends to head to this year's cottage. It's always a tense time before arriving at a destination you've booked as you hoped it lives up to expectations. This year was no different but we got a call from our friends and her two kids while we were filling up the car to say they'd already arrived! We'd just left but this was great news as she said the place was wonderful.

Knowing that made the trip all the more special and we stopped off for lunch at a large manor house's gardens before getting some provisions for the stay. This was made all the more atmospheric as the farm store very close to the cottage was, unbelievably, called *Carpenters* and had several pumpkins in the windows of its timber frame! You couldn't have asked for more—we'll I couldn't as I had to explain to Emma why this shop was so perfectly named!!

We arrived at the small village called Warmington, which was a hidden treasure, with its stone and thatch cottages, duck pond, traditional pub and Norman church. As we drove into it the thatched cottages were reflected mirror like in the pond, which we drove around to get to our cottage, greeted by Josephine and her children Poppy and Joseph. You couldn't have hoped for a more beautiful and perfect location to stay at Halloween. As it was such a beautiful day I recommended we visit a farm at the top of the hill that had the sign Pumpkins For Sale that I'd spotted. It's always more fun to get a pumpkin from a field rather than a shop which everyone agreed so we made our way there almost immediately after arriving. It was the best decision we made that weekend to me as it was so magical.

We arrived at the farm at the end of a long track and saw the owner of the large nursery unloading some huge pumpkins from the back of his car. When we asked where the pumpkins were he said that these were the last of them but that there were a few left in the far field. Seeing that I was desperate to "pick our own" he said that he would take us there and whatever we found was free as he's picked the best ones. He walked us there and we arrived in this ploughed field which was so atmospheric as the deep chocolate powder brown of the soil was counterbalanced by the deep blue of the late afternoon cloudless sky and the deep golden orange of the leaves, the sun and the few remaining pumpkins. It was the kind of light you only get at this time of year and it was a magical place to be, not only as a photographer and Halloween fan, but also as a parent seeing the kids, all dressed up in Halloween costumes, running round excitedly finding pumpkins, some of which were too big and heavy for them (and some of us) to pick up and carry. The farmer said that these were left as they had been damaged by badgers but the scratch marks on the bottom sand sides only added to the spooky look we wanted and I'd seen worse damage on ones on sales in supermarkets. These were the real things, warts and all and all the more special for it and we loaded up the car up with about 10 which we could decorate the inside and outside of the house with as well as take some home with us! Mauve picked one from the nursery on top of this as the stem on the top of it looked like the tree on the poster for her favourite film *THE NIGHTMARE BEFORE CHRISTMAS*! We then got home and covered the cottage with Halloween decorations and carved a few of those pumpkins before trying to put several excited kids to bed.

The next day was a special one. I'd read that there was a place called Millets Farm that really took Halloween to heart and



The kids sit on their prized pumpkins they found in the field behind them.

held loads of events within its grounds, from witch hunts to pumpkin carving, so I booked for us all to go. The trip to the farm took longer than we thought but when we arrived we knew we'd made the right decision as we could see a witches castle built in the middle of the decaying cornfield and as we entered (just in time for our time slot) we were greeted by a robotic zombie corpse that frightened the adults as well as the kids! What followed was the kind of event that I know that 5 year old Mauve will remember when she grows up. We entered a field of swaying corn under the very dramatic sky in the autumnal Saturday afternoon sunlight and the first thing that hit you, bar the smell of earth and decay, was the sound of the 6ft plus dried out corn as it rustled in the breeze. It was very atmospheric and something you never really come across when you live in the city. The plan was then to follow our guide through the corn maze (should that not have been maize?) to try and find the centre and open the door to the witches castle, meeting several monsters along the way. As the corn was so tall you couldn't see over the top of it so it was as much fun for the adults as it was for the children—although pushing Xanthe's pram around (and through) the well-trodden earth was a bit of an experience at times! When the kids got to the centre they got the obligatory candy but were then allowed to run around the many hidden pathways in the corn, coming across a bridge so you could look out over the field from above the corn husks (handy if anyone got lost) and then locate all that was left

of the "lost farmer" who'd been squashed by pumpkins (only his boots remained, sticking out from under them, like the Wicked Witch of the North under Dorothy's house in **THE WIZARD OF OZ**). After that it was food and then to pumpkin carving that the kids really loved then to the finale—The "Haunted Castle."

This was a pop up building that was in total darkness on the inside with monsters and ghouls ready to pounce. If they saw that it was kids that you were taking in it was a lot tamer but if they heard via the walkie talkie that teenage girls were on their way then the actors inside must have really gone to town as we saw several come out screaming—which terrified the already rather frightened Mauve and Poppy. I thought we may have to turn back at one point but it was so dark once you got in that all you could do was push on through the cobwebs. At one point, Mauve got really scared so I said "Don't worry, Daddies right behind you" at which point I felt hot breath on my ear and the words "So am I!" This was enough for us all to freak out and I picked Mauve up and grabbed Poppy and headed for the exit as quick as we could with them screaming away. They obviously loved it once we got into the sunlight and wouldn't stop talking about it. I don't think their Mums were that impressed though!

Millets really was a wonderful place to visit and really was a highlight of the trip as it wasn't commercial enough to take away the hands on feel of the place, which I really liked. We got some wonderful food from the farm shop and headed off after the kids had visited the huge animal sanctuary they had and they all slept well that night as the adults had a few glasses of red and watched the annual screening of **HALLOWEEN** as well as a great Halloween music show with lots of spooky performances of horror songs from the **BBC TOP OF THE POPS** archives.

The next day we chilled out around the cottage and the family who owned our cottage and the big manor house facing it really went to town and adorned its gated entrance with cobwebs and a giant spider that the kids all wanted to have their picture taken in front of, which is seen here. On the way home we stopped off at the historic town of Banbury, location of the famous old English rhyme of the lady and her horse "With rings on her fingers and bells on her toes, she shall have music wherever so goes." We spent the actually Monday of Halloween at home as Mauve was now at school but had lots of fun scaring the trick or treaters who came to our door with my old reliable alien mask that was the talk of Mauve's school yard the next day, which she (and I) was very happy about. I don't know who the bigger kid is at this time of year really!

Following this we staged a **WIZARD OF OZ** birthday party for Mauve and tried to re build the yellow brick road (see here) in our back garden leading to the den of "The Wizard"—played by the ever reliable Darren and took Mauve to the West End to see the Andrew Lloyd Webber musical at the Hippodrome which was amazing. Try and see it if you're ever in London—the special effects and sets are incredible and the entire cast sing and perform their hearts out.

Next up was a special screening of my favourite Hammer film **THE VAMPIRE LOVERS**. It was shown in conjunction with the launch of the book **CINEMA SEX SIRENS** by Cinema Retro's Dave Worral and Lee Pffifer, with special appearance from two of the ladies featured in the book—Eunice Gayson from **REVENGE OF FRANKENSTEIN** (and James Bonds first on screen girlfriend in **DR. NO**) and the ever lovely



The kids outside the cobwebbed Manor House in Warmington.



Mauve and Poppy about to enter the Haunted House.



Mauve as Dorothy on the Yellow Brick Road.

Madeline Smith. Maddie was on top form and had a short Q&A with the audience before the movie started before heading back to her seat to join the rest of us. As I may have mentioned before, **THE VAMPIRE LOVERS** was one of the first films I'd seen naked flesh in (the other being Linda Hayden in **BLOOD ON SATANS CLAW**) on late night TV. It was obviously a surreal experience to have Maddie talking me through the "love scene" that had so affected me as a hormonal kid. Had I

known then that I'd have the lady who's neck and breasts were being bitten by Ingrid Pitt on screen sitting next to me and describing what it was like, I'd have looked at you in disbelief! As Maddie said on the night "I got a very worried phone call from the producer who said he was concerned about my lack of bosom. He said 'We like you a lot, but we don't think you are voluptuous enough.' I reassured him, and then I scuttled off to Hornby and Clarke dairy round the corner and I bought every yoghurt I could find and stuffed myself like you might fatten cattle, and it worked!"

Following the screening Dave Worral was joined by Madeline to autograph copies of the book, which has been listed as one of the best film books of the year by the Evening Standard of London. Lavishly illustrated throughout the book is dedicated to **VAMPIRE LOVERS** star Ingrid Pitt. In attendance was Ingrid Pitt's widower Tony Rudlin.

Finally, another Hammer screening proved to be one of the year's instalments real highlights. I'd learned about **THE FLICKER CLUB** via the B-Movie Podcast I mentioned earlier and I was intrigued. I'd found out that the club was running a short season of Hammer Films in the capital. Nothing exceptional about that you may say, but the fact that they had screened rarities such as **THE REPTILE**, **THE WITCHES** and the obscure **THE LOST CONTINENT**. If that wasn't enough to merit a mention in itself then the fact that, in conjunction with Hammer, they screened the newly restored **DRACULA** from 1958 with found footage that was missing for years, certainly was. However—wonderful though this was—it is the location and the way in which the Flicker Club screened these gems which elevated them beyond the norm—being that they chose to screen the films in the tunnels under London's Waterloo that was once part of the London Necropolis railway station. I'd heard mention of this years ago and was always fascinated by it.

The London Necropolis Railway was opened in 1854 as a reaction to severe overcrowding in London's existing graveyards and cemeteries, specifically to put to use the recently developed technology of the railway to move as many burials as possible to the newly-built **BROOKWOOD CEMETERY** in Brockwood Surrey. This location was within easy travelling distance of London, but distant enough that the dead could not pose any risk to public hygiene. It was at one time the largest cemetery in the world.

The Station was used for many years (it even had first to third



Dave Worral and Maddie Smith at THE VAMPIRE LOVERS screening and SIRENS book launch.

class tickets!) until it was bombed in the war, when it was abandoned and further demolished to make way for offices (and the usual car park). However, the tunnel system under the railways remained intact and this is where the films were screened—in the actual tunnel room that was used as the morgue for the dead bodies awaiting their final trip—of their mortal remains at least. It was chilling in more ways than one, no matter how many coffee's you had! However, the warmest reception was when Fenella Fielding of **CARRY ON SCREAMING** and **THE PRISONER** fame headed to stage to give a reading from Mary Shelley's famous novel **FRANKENSTEIN**.

She enraptured the audience and you could hear a pin drop until one of the trains pulling into Waterloo rumbled like thunder above. This happened on cue as Fenella told of the coming storm from the page! It was quite a moment. The digital copy of **FRANKENSTEIN CREATED WOMEN** (a Martin Scorsese favourite) was then introduced by author Alan Barnes who co-wrote excellent books on Hammer with Marcus Hearn who sadly couldn't make the wake but sent a very informative introduction to be read out.

All in all this was a memorable night and hats off to Juliette and Clive at Flicker (www.theflickerclub.com) for putting on such a great "underground" season!

Well that's the end of the line(s) for another years Halloween and beyond roundup finishing, as we started with a Final Destination but with the forthcoming Ray Harryhausen Doc nearing completion and so many other great events coming up, the journeys just beginning for Halloween 2012. Take care one and all and keep watching the skies.



The Flicker Club in the old morgue of the Necropolis Railway in London.

SOME WEREWOLF AND HALLOWEEN MONSTER MEMORIES!

by Robert W. Martin

After viewing the newest werewolf movie film to benefit from the makeup genius of Rick Baker, I started to think about some of the other werewolf films that I've seen, starting around 1957.

Let me first comment on this Universal retelling of **THE WOLF MAN**. First of all I think that the makeup is terrific. Rick got an Oscar for his work and rightly so. There are some really scary and atmospheric scenes in this film, but I have one big problem with it. It's too dark, bloody, gory, stomach turning and for me too depressing a film. I guess that's more than one problem. The problem for me is that I didn't enjoy this movie. I had high hopes for it. I went out and bought the DVD the first day that it went on sale. I'm not trying to say that it's not a good film, I'm sure to many it is. It's just my own taste. It's like comparing the original **WOLF MAN** to **FAMOUS MONSTERS** (the old FM that is—or even **SCARY**) and comparing the new **WOLF MAN** to **FANGORIA**. I never got into **FANGORIA**. I guess this monster kid got used to seeing the movies in the 1950's when all the movies were a bit tamer. Whether it was catching the new "monsters" at the movies, or catching up with the films of the 30's and 40's that started showing up on **SHOCK THEATRE** and similar shows.

I was and still am content to leave most of the gory aspects of these films to my imagination. When Lon Chaney attacked his victim and was biting her neck we knew what was happening. I see no need to show it in the new film in all its bloody glory—

I guess the first werewolf movie that I saw on TV was probably **THE WOLF MAN**. I of course am a big fan of the Universal monsters as I'm sure all readers of **SCARY** are too. We also think of Bela Lugosi as "**DRACULA**" and rightly so, but here he was in 1941 playing a werewolf. He attacks Lon Chaney and changes him into **THE WOLF MAN**. My problem with this is a problem that I have till this day about werewolves in movies. Bela never shows up as a werewolf.

Instead of him being a Wolf Man he is a dog (or a trained wolf—but I think they used a German Shepherd). Bad move. At least Lon Chaney gets to play an actual two legged monster. I feel that even the worst werewolf makeup (which Jack Pierce's certainly was not) is better and more effective than a dog. And don't even get me started on CGI werewolves (think **VAN HELSING** and the **TWILIGHT** films).

I went to the movies when I was 10 to see **I WAS A TEENAGE WEREWOLF** in



1957. It may not be the best movie on the subject. Having a mad doctor as the cause and nothing supernatural going on was a let down, but it scared me then and I still think it is the scariest looking werewolf makeup. Teenagers were scary enough to a 10 year old without having one growing fur, fangs and claws. Yikes!

I caught a few films with werewolves in them around Halloween. **CRY OF THE WEREWOLF** from Columbia Pictures was a film that I have no memory of ever having seen. How I missed this one I don't





know. It was a pretty spooky film from the 1940's but had a dog playing the werewolf. It looked more like a coyote than anything. You even see it during the opening credits. Bad move.

I remember seeing a film on TV when I was a kid called **THE UNDYING MONSTER**. You only see the werewolf at the end of the film and only his face. It was more like a Sherlock Holmes mystery. Another film I caught on TV this past Halloween was **RETURN OF THE VAMPIRE** with Bela Lugosi doing for Columbia Pictures what he had done for Universal in 1931 playing **DRACULA**. He was a Dracula clone and he gave it his best. He had a slave of a werewolf that did his bidding. When I saw this as a kid in the 50's or early 60's on TV, I had high hopes. What an idea, Dracula and The Wolf Man together. Only it wasn't and the werewolf was not used as it could have been. The makeup was great on this werewolf, but he ran errands for Lugosi and talked and wore a suit. I liked this movie as a kid and I like it more now than



SCARY 84! 21st ANNIVERSARY ISSUE!

ever, just for the sight of a werewolf that looked like one. A much underrated Lugosi vehicle.

I saw a movie in 1956 called **THE WEREWOLF** that played on a double bill with **EARTH VS. THE FLYING SAUCERS**. The makeup was very good. This was a Columbia Pictures film and seemed to be a reworking of the werewolf makeup that they had used in **RETURN OF THE VAMPIRE** about a dozen years before. This poor guy is turned into a werewolf by a mad doctor injecting him with some serum. The idea was used the following year in a similar way in **I WAS A TEENAGE WEREWOLF**.



I went to a Halloween party in 1959 as a teenage werewolf. Not the "**I WAS A TEENAGE WEREWOLF**" just a teenage werewolf. It was logical to me. I had just started high school in September and on October 6th I had just turned 13. I started high school at age 12, but now I was a teenager like everyone else in my class. Anyhow my werewolf costume consisted of an over the head werewolf mask, 2 wolfman hands and 2 feet all made of rubber and all very hot to have on. It was so hot with all the stuff on, that I took off the head, hands (or claws) and feet as soon as I had gotten to the party and everyone got to see how it looked. It didn't matter. My girlfriend won the costume contest. She came as a cowgirl and kept telling me that she had silver bullets in her guns. Go figure. It was the first

and last time that I ever made a costume for Halloween.

I like Halloween, but am not into the whole dressing up thing. Someone who is though is my son Rob. Now when I say he likes Halloween, I don't exaggerate. When he was a small boy he once told me that he liked Halloween better than Christmas. He's now 32 this Thanksgiving and has had the best Halloween parties, ever since he moved out on his own after he finished college and got his own place. Every year he tries to be more creative than last. Last year he was Evil Eddie from the original **FRIGHT NIGHT** right down to the burned cross mark on his forehead, neck scar, fangs, claws and contact lenses. He even bought a jacket that looked like the one Eddie wore. How did he top it this year (2011)? He created a monster memory that he'll never forget. He and his lady Alicia,

went as Carrie and her prom date (he was the date). He searched the Internet for months to come up with the clothes and blond wig. She was demonic Carrie of course and looked terrific. Even gets better. They went away for the weekend to Salem, Mass. Stayed at the (Haunted?) Hawthorne Hotel

visited all the monster stuff in town and entered the Hawthorne Hotel's Annual Costume Ball on October 29th and they took home a second place award. Very cool indeed. He made so many **MONSTER MEMORIES** that 3 day weekend, that I have no doubt that he may well visit again.

He was a werewolf one Halloween when he was a teenager. He was the teenage kind and my wife spent over 4 hours doing his makeup. She did a great job and he won

1st prize at the Halloween party that he went to. Now he does his own costumes and he gives the Halloween parties. The best!

I kidded him that after being Evil Eddie as a vampire last year, he should have been Evil Eddie as the werewolf. "But they used the old dog as a werewolf in the movie," I told him. "Dad," he said, "the legends tell us that the vampire can turn itself into a bat or a wolf. No one ever said that he turned into a werewolf." I am getting old. My monster kid telling this baby boomer monster kid the way it is. He's right and we both had a good laugh.



Robert's son, Rob as a teen werewolf in 1997.

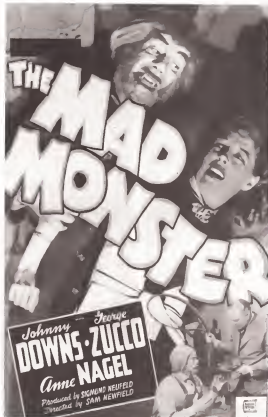
While I was writing some of this werewolf stuff I was watching **THE MAD MONSTER** on YouTube. It's sort of a poor man's **THE WOLF MAN**. Nothing supernatural here. A mad doctor turns his handy man into a werewolf with some serum. A plot that would reoccur in **THE WEREWOLF** and I



Rob and Alicia (Carrie and her date) at the Hawthorne Hotel Costume Ball, October 29, 2011 in Salem, MA. They won 2nd Place "Theme".



Rob as Evil Eddie in 2010 freaking out his girlfriend Alicia.



WAS A TEENAGE WEREWOLF. I've always liked this low, low budget monster film since I first saw it on TV back in the 50's. Love those low budget monsters. And who's better at the mad doctor role than George Zucco. People get killed in this movie, as they do in all those old werewolf movies, but you didn't have to see all the blood and guts in living (or dead) color. We got it well enough. I think I'll make it a double feature tonight and put **FRANKENSTEIN MEETS THE WOLF MAN** on the old VCR. It could have been called **THE WOLF MAN 2**, though I still can't figure out how they could make a sequel of a monster that was clearly killed in the first film. They never even bother trying to explain it in the film. Universal never worried about bringing a monster back—dead or not—and that's why those old movies are so much fun and why we monster kids love them—

Two more films that I remember seeing as a kid were **WEREWOLF OF LONDON** and **CURSE OF THE WEREWOLF**. One I liked and one I have never watched again. First there was **WEREWOLF OF LONDON** that I caught on **SHOCK THEATRE**. This movie I like a lot. As far as the werewolf goes, I think it's scarier than **THE WOLF MAN**. The Jack Pierce makeup was modified from his original plan to have Henry Hull look more like **THE WOLF MAN**. I read that Mr. Hull did not want to go through the long process



involved, so six years later Lon Chaney got to wear it. I find the **WEREWOLF OF LONDON**'s werewolf scarier looking than **THE WOLF MAN**. Well, that's just my opinion. **WEREWOLF OF LONDON** was one of the many monsters that I first got to see on that great old show **SHOCK THEATRE**. After a year with no host here in NYC, starting in 1957 we were very lucky when ABC lured Zacherley away



from his show in Philly and brought him to host **SHOCK THEATRE** here, beginning in September of 1958. What a winning combo that was and what a great time to have been a monster kid.

The last werewolf movie memory is of the **CURSE OF THE WEREWOLF**. I went to the movies to see this 1961 monster movie. To the point, I didn't like it. There was nothing about the story that made sense to me. I never understood how this werewolf became a werewolf and I didn't like the way it looked. At least it was an actor in makeup and not the four legged dog as werewolf that I can't stand. I may have caught the film on TV way back then, after seeing it in the theater, but I just never liked it and don't remember it on TV. Again this is just my opinion. I'm sure there are lots of fans of this movie, I'm just not one of them—

I've tried to remember about the old movies from the 30's, 40's and 50's that I saw on TV and in the movies. These **MONSTER MEMORIES** were about the werewolf ones. There have been a lots of good werewolf films since then, but those **MONSTER MEMORIES** are for another time. All this writing has made me want to see some more claws and fangs. As I finish this it is another day. I did watch **FRANKENSTEIN MEETS THE WOLF MAN** last night and perhaps tonight I'll move up to the 80's for a double feature of **THE HOWLING** and **AN AMERICAN WEREWOLF IN LONDON**, two great monster movies. I still think of these films as new monsters as opposed to the old ones that used to play on **SHOCK THEATRE** and the like, however if **SHOCK THEATRE** was on now, these 2 films would be older than say **THE WOLF MAN** or **WEREWOLF OF LONDON** were when they showed up back in 1957 or 1958. My how time does fly by.

To all those actors and filmmakers of the past I give a silent thanks. To those people like Forry Ackerman and Zacherley who taught us that this stuff was fun—just good clean fun. Thanks for the ride. It was a blast. So as Forry might say (and probably did) "Fangs for the memories!" To Dennis and his Scary crew—keep it coming. You're the best!



Scare-reviews

by David Elijah Nahmod

Everything Old Is New Again:

Shalom, fellow monster kids! My snail mailbox has been slammed with old horror classics, some out on DVD for the very first time. I can recall seeing a few of them in a cinema during my misspent 1960s-70s youth, while others were viewed on **CREATURE FEATURES**. One of them is a nifty little gem I'd never heard of before!

Peter Cushing: TWINS OF EVIL

(1971, Synapse Films DVD/BluRay Combo, 87minutes)

Your heart will break when you see the great Cushing in this film, produced right after the great actor's beloved wife's death from emphysema. You can see the pain in Peter's eyes as he plays Gustav Werl, a fanatical, 17th century witchhunter. Gustav is a cold, cruel, and misguided man. When he burns innocent girls at the stake, he honestly believes he's doing the Lord's work, and has no idea that he's the cause of the town's misery. Towards the end of the film, he learns that his own niece is not only in league with the Devil, she's become a vampire, and is in fact the only girl in town who's actually guilty of the crimes Gustav accuses her of. Cushing took the anguish he felt

over the loss of his wife and used it to convey Gustav's heartbreak. It's one of the great acting moments in horror film history.

TWINS OF EVIL was made during Hammer Films' waning days. Though it has a cult following, it didn't achieve the box office success of the studio's earlier output, which is a shame. **TWINS** is a wonderfully scary, old fashioned chiller. Beautifully shot, fast paced, with stunning Gothic visuals. It may be the last great film of the original Hammer era.

TWINS is the third of three films based on **CARMILLA**, Sheridan Le Fanu's then shocking 1872 novel about a lesbian vampire who preferred to feed upon the breasts of young girls. The first film in the series, **THE VAMPIRE LOVERS** (1970), followed the book somewhat closely and made the late Ingrid Pitt a horror icon. **LUST FOR A VAMPIRE** (1970), a direct sequel, offered much sex but no chills. **TWINS** is a prequel of sorts to the first two films, though it has the least to do with Le Fanu's novel. **Carmilla/Mircalla** appears very briefly in the form of pretty Katya Wyeth. After turning her devil worshipping descendant Count Karnstein (Damen Thomas) into a vampire, she disappears, never to be seen again.

As the Count, Thomas is monstrously over the top. He's a giddy delight as a monster who enjoys killing, though we're never offered any clues into what motivates his evil. He sets his sights, and his fangs, on Frieda (Madeleine Collinson) Gustav's orphaned niece. She's only too happy to participate in the Count's Satanic, bloodsucking lifestyle.



As Frieda, and her good sister Maria, real life identical twins Madeleine and Mary Collinson are quite good. Infamous at the time for being **PLAYBOY** magazine's first twin *Playmates*, they weren't professional actors and were uninterested in long term careers. But they give their all in **TWINS** and are most convincing.

The film boasts incredible set design. Karnstein Castle is a monstrous, scary labyrinth surrounded by thick fog. Director John Hough convincingly recreates small town life of nearly four centuries ago with an authentic looking village and superb costuming. The film moves at a fast pace and is great fun.

Synapse films pulled out all stops to presents **TWINS OF EVIL** in a newly remastered print. Picture and colors are sharp and the sound is crisp and clear. The 40 year old film looks brand new. The DVD includes the film's original film, as well as Hammer's entire Karnstein trilogy. There are additional extras on the Blu Ray which, alas, I cannot comment on until I get a Blu Ray player.

THE BLOOD BEAST TERROR

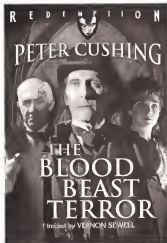
(1967, Redemption Films, 87minutes)

While **Amicus** Films may have been Hammer's chief competitor during the golden age of the British horror film, **Tigon** Films was the poor relation who yearned to be as respected as both **Hammer** and **Amicus** were. **Tigon** films weren't low budget, they were cheap! This particular film, also known as **THE VAMPIRE BEAST CRAVES BLOOD**, has a terrible reputation.

Your *Scary Reviewer* admits that the script doesn't make too much sense. Exactly why is Professor Mallinger (Robert Fleming) experimenting with moths, trying to cross-pollinate them with humans? Not even the screenwriter knows for sure! And when we do see the moth monster, it's a laughable sight: an actor in a suit, complete with plastic looking antennae!

But come on, kids, the film isn't all bad. It's a 1960s British horror





film, set in the 19th century, starring Peter Cushing. Shot on location at a quaint British country estate, the film boasts lovely Victorian costumes and the expected strong performance of Peter Cushing. No matter what film he is in, no matter what was going on in his private life, the actor never "phoned it in." He always gave his all, saying each line with conviction. He's superb here, as the Detective trying to uncover the truth about all the strange killings. There's always a great deal of delight to be found in watching this

great horror icon at work, especially in a film like this, where he's seen in a quasi-Sherlock Holmes suit.

Lesser known actor Fleming makes for a strong villain, even if the screenwriter forgot to clue us in as to his motives. Fleming can also be seen with Boris Karloff in *STING OF DEATH*, a 1955 chiller that was produced as a live TV drama. Based on H.P. Lovecraft's novel *A TASTE FOR HONEY*, which also inspired Amicus' *THE DEADLY BEES* (1966), *STING OF DEATH* can be seen on DVD as part of *SHERLOCK HOLMES: THE ARCHIVES COLLECTION*.

Redemption film offers a superbly remastered print of *THE BLOOD BEAST TERROR*, along with the film's theatrical trailer.

Boris: THE BLACK ROOM

(1935, Columbia Classics, 66 minutes)

Sony, which now owns the Columbia Pictures archives, releases this Karloff classic as a bare bones, bum on demand DVD. Few stores will carry it, but it's easy enough to find at amazon.com or by visiting www.columbia-classics.com

While not a horror film per se, it's still a wonderfully creepy Gothic chiller. Boris shines in a dual role: twins Anton and Gregor. As with our earlier film about twins, one is good, the other evil. Gregor the evil one is a gleefully vicious land baron who doesn't care who he has to hurt, or kill, to get what he wants. When the townsfolk turn on him, he kills good twin Anton and takes his place.

Karloff's work is superb. The most popular actor in horror film history creates two distinctly different characters as Anton and Gregor. Though both are played by the same person, Karloff infuses each of them with specific character traits, as well as distinctly different body languages and vocal

intimations. They don't seem as if they're being played on one actor, thanks to Karloff's masterful work.

Set in a 19th century Hungarian village, the low budget film is a visual stunner. The castle set is huge, impressive, filled with humongous rooms that disappear into dark, expressionistic shadows. Several scenes are set in the local cemetery, where the overcast sky and bare trees create just the right mood. *BLACK ROOM*'s superb art direction defies Columbia's reputation as a poverty row studio.

Though more of a psychological thriller than a horror film, *BLACK ROOM* is a good, creepy fun. Roy William Neil, who would go on to direct Universal's *FRANKENSTEIN MEETS THE WOLF MAN* (1943) and several entries in Basil Rathbone Sherlock Holmes series, ably calls the shots. And look for Edward Van Sloan (*DRACULA*, *FRANKENSTEIN*, *THE MUMMY*) in a small role as a doctor in the film's opening scene. Van Sloan's screen presence is as strong as ever, so it's a shame to see this great character actor reduced to a glorified cameo.

Though, not remastered, *THE BLACK ROOM* disc offers a fine print of the 77 year old film. There are no extras of any kind.

THE SOUL OF A MONSTER

(1944, Columbia Classics, 60 minutes)

Another bum on demand title from the Columbia vaults, this little seen, little known supernatural chiller is well worth a look—I'd not heard of this one until I saw it listed at the Columbia Classics website. Did Uncle Forry ever mention *SOUL OF A MONSTER* in *FAMOUS MONSTERS OF FILMLAND*?

Though slow and somewhat talky, the film is quite eerie and moody—it's the kind of film Val Lewton was then making at RKO, in

fact *SOUL*'s screenwriter, Edward Dein, also penned Lewton's *THE LEOPARD MAN* (1943).

From the moment we see leading lady Rose Hobart, we know that she's otherworldly. Though it's never made entirely clear who, or what, she is, it's obvious she has certain powers—reversing death being among them. After she mysteriously and miraculously cures a terminally ill surgeon (George Macready), things get really strange. The once kindly doc is now cold, distant. Willing to kill.



Missing his pulse. While his body might have remained animate, his soul appears to have left the building....

This atmospheric and well acted film features a strong cast and literate dialogue. Though a bit preachy in parts—the film purports to offer a "moral lesson"—it's still a nifty creepier, a fun way to kill an hour.

Columbia Classics again offers a descent, but not remastered print, and no extras.

Lon Chaney Shall Not Die!

THE BLACKBIRD (1926, Warner Archives, 86 minutes)

WEST OF ZANZIBAR (1928, Warner Archives, 66 minutes)

WHERE EAST IS EAST (1929, Warner Archives, 66 minutes)

"Lon Chaney shall not die" was one of Uncle Forry's mantras during





the original run of **FAMOUS MONSTERS OF FILMLAND**. In several interviews, FJA stated that his goals for the mag included mentioning Lon Sr. in every single issue—no doubt the iconic silent star would have been forgotten were it not for Ackerman's efforts.

Outside of Quasimodo, the Hunchback and Erik, the Phantom, Chaney's best known works are his collaborations with director Tod Browning. Browning of course went on to direct **DRACULA** (1931) which launched the career of Bela Lugosi, not to mention the era of talking monster movies. The three films here, while not horror films per se, are still indicative of what both Chaney and Browning excelled in: the weird and the macabre.

All three films make their DVD debuts via Warner Archives, a bum on demand DVD label designed to make older films with smaller audiences readily available to whoever might wish to view them. The bare bones discs offer no extras of any kind. The prints, while not remastered, are reasonably decent and watchable.

THE BLACKBIRD is a crime melodrama set in London's Limehouse district, the city's underbelly. Lon is incredible in a dual role, a crippled preacher known as *The Bishop*, and his evil twin brother, an arch criminal known as *The Blackbird*. As *The Bishop*, Chaney's ability to convincingly twist and contort his body is both awesome and painful to watch—the man of a thousand faces was also the man of a thousand bodies. But Browning spoils the film's ending early on, making it all too obvious that Chaney wasn't playing a dual role at all.

WEST OF ZANZIBAR is a bizarre story set in the jungle. Lon will break your heart as an animal trapper/ivory trader who wastes his life seeking revenge on

the man he thinks fathered a daughter with his late wife—until he realizes who the girl's father actually is. Lon's ability to convey pain and tragedy through his eyes was one of his greatest strengths as a performer. The film's surreal, somewhat expressionistic settings make it feel like a horror film, albeit one elevated to the levels of Shakespearean tragedy, thanks to an incredible performance from Chaney.

WHERE EAST IS EAST, Chaney's next film, is an over the top, soap opera-ish melodrama set in Indochina. Lon plays a big game hunter and doting Dad to the lovely Lupe Velez, who has no idea that

her beautiful, seductive Mom is trying to steal her finance for herself. As the Mom, Estelle Taylor is so evil, and so completely lacking in any backstory to explain what motivates her, she comes across like a cartoon. But the strange film is fun to watch—Chaney's pet gorilla, who's kept in his living room, is the kind of deliciously bizarre touch that makes the Chaney/Browning films so much fun to watch.

SCARY Reading: BARNABAS & COMPANY THE CAST OF THE TV CLASSIC DARK SHADOWS: REVISED AND UPDATED by Craig Hamrick & R. J. Jamison

(iUniverse Press, 550 pages, softcover, photo-illustrated)
Author Craig Hamrick was documenting the entire history of **DARK SHADOWS**, and everyone involved with it, when he died of colon cancer in 2006. Hamrick was only 39 years old. He lived a short but good life, filled with love. He did the things he wanted to do—he was extensively published in a variety of magazines and was the editor of a

book about Lucille Ball, among other books. His book **BIG LOU** is a must read. An authorized biography of **DARK SHADOWS** star Louis Edmonds, it offers a fascinating behind the scenes look at the inner workings of daytime TV productions, and the life of a journey man's actor's life in the theater.

BARNABAS & COMPANY was Hamrick's last work. It's an almanac of sorts, offering detailed information on **DARK SHADOWS** and its cast—career biographies of everyone who ever appeared on it, including fascinating tidbits. Did



you know that Anita Bolster, who played Bathia, a witch, on three **DS** episodes in 1968, worked with Joan Bennett, **DS**' top billed star, in 1940s Hollywood? **BARNABAS & COMPANY** is the book where you'll find information like this.

This new edition of the book was updated by Jamison, a close friend of Hamrick's, herself the author of **GRAYSON HALL: A HARD ACT TO FOLLOW**, which was reviewed in this column some years ago. The updated version adds additional information that was not included, or was unavailable, when the book was first published. It's all easy and fun to read, and endlessly fascinating. You'll come away with detailed knowledge of just about every professional engagement that everyone who appeared on the show ever had. You'll know how many **DARK SHADOWS** episodes they appeared in, what their first and last airdates were, and dozens of wonderfully personal behind the scenes stories.

Most movingly, the book includes an essay by the late Hamrick. In **WHY DARK SHADOWS**, he explains what the show meant to him—this makes for quite an intense read. As a young, lonely, closeted gay kid, Hamrick tells us how he related to Barnabas Collins, the closeted vampire. There's also an introduction by Joe Salvatore, Hamrick's surviving partner. Regardless of your lifestyle choices, this is profoundly moving stuff. In the end, we're all just people.

Craig Hamrick's **DARK SHADOWS** tribute website can still be viewed by visiting www.darkshadowsonline.com.

RIP, Craig. You did good!

THE LASTING SHADOW OF JONATHAN FRID: A TRIBUTE

by Anthony Mangos

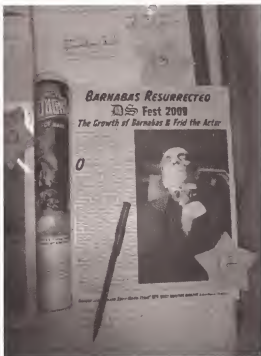
Horror fans everywhere were saddened recently of the passing of **DARK SHADOWS** star Jonathan Frid. His portrayal of the iconic Barnabas Collins has been a part of fandom for over 45 years. He has graced the covers of many great magazines, including the one you now hold in your hands. The Canadian born Frid lived a creative and full life, from performing Shakespeare live on stage, to starring in television and motion pictures. The talented actor was very proud of playing the sympathetic vampire, and happily appeared at many fan gatherings and conventions in the years that followed the initial five-year run of **DARK SHADOWS** on ABC-TV.

I was a bit too young to remember the original broadcasts of **DARK SHADOWS**, which occurred from 1966 to 1971 (The character of Barnabas Collins was introduced on the show on April 18, 1967). Being a horror and fantasy enthusiast though, I quickly became familiar with the gothic images of Barnabas Collins through various books and monster magazines while growing up. Those images stayed with me, and in later years I was able to actually watch many of those great episodes on video. Eventually, I was fortunate to attend three **DARK SHADOWS** Festivals, which is an annual event occurring since 1983, usually rotating between the East Coast and the West Coast.

My first year of attendance was in Tarrytown, NY in August 2007. This was a perfect place for the festival, as the historic Lyndhurst Estate is located nearby along the Hudson River. Both feature films, **HOUSE OF DARK SHADOWS** (1970), and **NIGHT OF DARK SHADOWS** (1971) were shot in and around the Lyndhurst Mansion, which is open for public tours on a regular basis. How can you go wrong wandering around the same house that Barnabas Collins walked through in the first **DARK SHADOWS** movie? Also of interest to horror buffs is the adjacent town of Sleepy Hollow, NY, which was made famous by the story written by Washington Irving and published in 1820 (**THE LEGEND OF SLEEPY HOLLOW**). In fact, there are additional scenes in **HOUSE OF DARK SHADOWS** that were filmed in the Sleepy Hollow Cemetery, just steps away from Mr. Irving's gravesite.

My impression of the first time I attended the show was one of great nostalgia. It wasn't solely due to the many original cast members who were present, such as Kathryn Leigh Scott (Maggie/Josette), and Lara Parker (Angelique). It was more of a sense that this was a throwback to the great conventions of the early years, when it was all about the fans. The very first fantasy related convention I ever attended was in 1979 at age 12. I have seen them change throughout the subsequent decades. The **DARK SHADOWS** Festivals keep the spirit of those older cons alive. It is all about the fans. There is a laid back feeling at these shows. It is easy to make new friends at these conventions, and many stories are shared amongst the guests and fans.

The second time I attended the festival was 2009, when it was held in Newark, NJ. It was an incredible crowd, and the main



SCARY MONSTERS #69 from Jonathan Frid's personal collection at auction in 2011.

ballroom was completely filled when Jonathan Frid performed his one-man show on stage. Mr. Frid brought dramatic readings to life, in a style only he could convey. Some of his readings included short, macabre stories by Jack Finney (**"THE THIRD LEVEL"**), and Stephen King (**"HERE THERE BE TYGERS"**), which kept the audience on the edge of their seats. It was always an event when Mr. Frid held court at these shows.

The majority who attend these festivals are **DARK SHADOWS** fans exclusively. I am in the secondary group of attendees who are general horror fans who also enjoy **DARK SHADOWS**. The fact that these festivals are organized for fans of one particular show rather than a general horror convention give it a different flavor, and it is a nice experience for all convention goers.

Last year, in 2011, I was again fortunate to experience a **DARK SHADOWS** Festival. This time the East Coast show was held in Downtown Brooklyn, NY. This presented an opportunity to finally drive over the famous Brooklyn Bridge en route to the show, which I happily did! Many former stars of the series were in attendance, including both Jonathan Frid

once again, and the popular David Selby (who portrayed Quentin Collins from 1968-1971 and starred in the second feature film). Definite highlights of 2011 were the anticipation of the upcoming adaptation by Tim Burton, and a very special dramatic stage presentation by both Mr. Selby and Mr. Frid. In fact, this was the first time those two fine actors got together in a dramatic performance since the original series, making it a very special moment indeed! Surprisingly though, they did not reprise their famous roles for this rare performance, but instead portrayed two priests with different philosophical views, in a scene from the play **MASS APPEAL**. Needless to say, the ballroom was completely filled with fans.

Anyone familiar with these festivals knows the enthusiasm for Mr. Frid was always incredible. It was certainly a treat that Barnabas himself would



Jonathan Frid and Anthony Mangos at the DARK SHADOWS Festival in 2009.



Anthony with David Selby at the DS Festival in 2011.

appear in person, even during Mr. Frid's later years. At the shows I attended, it was too overwhelming for Mr. Frid to greet fans one on one due to his age. Realizing how much the fans loved the show, he did offer special opportunities with a yearly auction of approximately twenty-five items from his personal collection. These auctions would be conducted during the festival hours each year. The winning bidders would then have a chance to get the items signed personally, and an



Kathryn Leigh Scott at the DS Festival in 2011.

opportunity to meet and greet Mr. Frid. These were treasured collectibles and artifacts from Jonathan Frid's own house. It

truly was a rare opportunity for fans to possess an item from Mr. Frid's private collection. In 2011, among the treasured items offered for auction were actual copies of **SCARY MONSTERS MAGAZINE**, which featured articles on Barnabas Collins! Readers of this magazine can rest assured that Barnabas Collins himself, the one and only Mr. Jonathan Frid, also read and collected this great publication! The winning bidder had the good fortune to have those issues of **SCARY MONSTERS** signed by Mr. Frid, direct from the actor's own archives! It doesn't get any better than that!

2011 would be the last year that Jonathan Frid would attend a **DARK SHADOWS** Festival, as he passed away in April, 2012 at the age of 87. It is comforting to know that he lived a full life, and had the opportunity to travel to Pinewood Studios outside London, England recently to film a cameo in the new Tim Burton version of **DARK SHADOWS**, along with fellow original cast members Kathryn Leigh Scott, Lara Parker, and David Selby. This must have been very special to him.

On a personal note, I once had the great fortune to win one of Mr. Frid's auctions. This enabled me the thrilling chance to greet him personally and tell him how much I enjoyed his work. It was a fantastic memory I shall always cherish. The special thing about **DARK SHADOWS** is the fact that since it originated as a weekday soap opera, it has a wide fan base beyond horror fans. To this day, I love to bring up the series with older co-workers or friends. Many of them share personal recollections of rushing home from school to catch the latest episode. Even though I was a few years too young to personally experience that, I always find it a great joy to hear others recall those days.

The **DARK SHADOWS** Festival continues to schedule shows on both coasts. After attending last summer's show in Brooklyn, I spent an extra day relaxing on the sand at Coney Island Beach. Although the sounds of the boardwalk filled the air on the hot and sunny August afternoon...I closed my eyes and my thoughts drifted away to a dreary Collinsport, Maine...and I smiled.



Lara Parker at the **DARK SHADOWS** Festival in 2011.

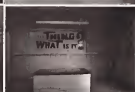




Dear SCARY MONSTERS MAGAZINE,

(Continued from page 55)

THE THING? Museum and *Thing* revealed below! We'd love to see your photos and read your **MONSTER MEMORIES** of this scary roadside site.



This scary sidewalk leads the way to **THE THING?**
What will you SEE in this scary shed?
Was it worth the long scary drive?

Dennis,

As a great admirer of Ray Bradbury, I was very saddened to hear of his passing in early June. I wrote this tribute article that I hope you can put in **SCARY MONSTERS MAGAZINE**. For I know that your readers all appreciated Bradbury's unmatched mastery as a writer of fantastic fiction and fantasy. I hope Mr. Bradbury would have loved my tribute article; I think he would be proud of it. Hope you get a chance to use it soon, either in the Letter's Pages or elsewhere.

Thanks so much and best wishes!

Sincerely,

JASON STRANGIS Prescott, WI

**RAY BRADBURY HAS SADLY PASSED AWAY,
BUT HIS STORIES REMAIN FOREVER**

I thought Ray Bradbury would live forever. I really did! So imagine my surprise when I heard that Bradbury—undoubtedly one of the

greatest writers of all time—died on June 5 at a mere 91 years of age.

Well, if the incomparable Ray Bradbury wasn't going to live forever, I thought he would at least make it to 100. But I shouldn't be too sad. None of us in the literary community should be. After all, Bradbury lived a long, rich, full, and incredibly rewarding life with no regrets. He always believed that he never worked a day in his life because he did what he loved most.

"Stuff your eyes with wonder," Bradbury once stated. "See the world. It's more fantastic than any dream..." The legacy Bradbury leaves behind is nearly unmatched among the great writers of all time. Immortality is reserved for a select few in their chosen field. In the literary world there's Shakespeare, Shelley, Hemingway, Fitzgerald, and Poe among others. Include to that list Ray Bradbury.

Fortunately, we still have Bradbury's countless sensational short stories and classic novels such as **"THE MARTIAN CHRONICLES," "DANDELION WINE," "SOMETHING WICKED THIS WAY COMES,"** and perhaps his most acclaimed masterpiece, **"FAHRENHEIT 451."**

A cautionary tale where books are outlawed and burned in a futuristic totalitarian state, **FAHRENHEIT 451** is Bradbury's most personal and strongly felt novel. For it should be known that Bradbury was self-educated in libraries (he did not go to college), he always loved

libraries, and thus was a driving force against censorship. "You don't have to burn books to destroy a culture," Bradbury once said. "Just get people to stop reading them." I can't help but wonder what Bradbury must have thought over recent years of the current generations' *Texting* and *Twittering* craze, and the uprising of video games and reality television taking the place of reading. Of course I know the answer. Forever the rebel and anti-conformist, Bradbury would rage against anything (even the Kindle) that takes the place of good old-fashioned, beautiful books.

Perhaps he saw a change coming and tried to warn us all. In **FAHRENHEIT 451**—first published in 1950—huge wall-screen television sets are in every house, much like the big-screen

Hi-Def sets of today. Since books are no longer read, TV passes as the main form of entertainment. No one seems to talk about anything of depth or importance, paralleling the often shallow and superficial world we live in today.

Bradbury always favored intuitive feeling and emotion over cold logic and a reliance on technology. "If we listened to our intellect we'd never have a love affair," he once said. "We'd never have a friendship. We'd never go into business because we'd be cynical: 'It's gonna go wrong. Or, 'she's going to hurt me.' Or, 'I've had a couple of bad love affairs so therefore...' Well, that's nonsense."

Or to quote from another romantic, English literature professor John Keating in the touching movies **DEAD POETS SOCIETY**: "Poetry, beauty, romance, love, these are what we stay alive for."

Bradbury, romantic idealist that he was, always made you feel something deep in your heart and soul when you absorbed his wonderful words. This was especially true in the wistfully nostalgic **DANDELION WINE**, or in many of his brilliant short stories such as **A STORY OF LOVE, THE APRIL WITCH**, and my personal favorite **THE PEDESTRIAN**.

Many have mistaken Bradbury as strictly a splendid science fiction author—for he was hailed in his book covers as "The World's Greatest

SCARY MONSTERS on the Stands!



Saw these SCARY issues on display in this scary magazine stand at THE COMICS EXPERIENCE. In Saginaw, MI.

STEVEN SCHRAGE Saginaw, MI

Scary Thanks to Steven and THE COMICS EXPERIENCE

Living Science-Fiction Writer"—but that would be doing him a great disservice. In truth, Bradbury could do anything but often favored the imaginative world of fantasy fiction. His stories have a unique but distinctive lyrical style. Sentimental, nostalgic, emotional, poetic—these are words that can often best describe a Bradbury story.

On a personal note, I first picked up **THE GOLDEN APPLES OF THE SUN** in high school and from then on I was hooked. Quite simply, I had to read anything and everything from this master of fantastic fiction. Many years later I finally got the chance to meet Bradbury when he was a main speaker at the annual San Diego Comic-Con, the biggest pop-culture event in the United States. It was 2004 and the speech Bradbury gave to thousands of his most devoted fans—including myself—was something I'll never forget. (I later wrote an article on this life-altering experience and gave it to Bradbury the next year; amazingly he contacted me soon afterward and thanked me personally for my story. It's one of the greatest moments of my life.)

During his speech Bradbury told a spellbinding story of when he was a kid and his love of carnivals and seeing a performer named Mr. Electrico, who sparked life into the young Bradbury at the time by boldly proclaiming him to "LIVE FOREVER!"

Which is why, I suppose, I really felt Ray Bradbury wouldn't, couldn't die. But even though he sadly and somewhat shockingly passed away in early June, his remarkable stories of suspense and sweetness and sentimentality will always be with us. As long as we still have books. So in a way, Ray Bradbury truly is immortal.

Dear Dennis:

Issue 83 was a great nostalgia trip for aging (oops, I mean youthful) baby boomers like myself.

I purchased most of those **GORGON** comic books when they were new, and it is good to know they are not forgotten. Come to think of it, I still have them.

Through the mist of half-century memories, I vaguely recall seeing a few episodes of the German **FLASH GORDON** series, starring Steve Holland, on a Los Angeles TV station around 1961. "**THE FORBIDDEN EXPERIMENT**" episode definitely rings a bell, although a faint one.

The stand-out feature of the issue was, of course, Bob Statzer's thorough coverage of **WAR EAGLES**, and how and why it never reached the screen, along with many other tentative O'Brien projects which suffered the same fate. I guess this falls into the category of "nostalgia for things that never were."

MARC RUSSELL Los Angeles, CA

SAM SCARE for President!

Art by Dylan James Druktenis
Story by Dennis Druktenis

VOTE!



Dear Dennis: Just finished reading the new issue and as always, a great issue. Especially enjoyed SON OF KONG VS. SON OF GODZILLA and ISLAND OF LOST SOULS articles. You always come up with articles of tremendous interest in very diverse and often ignored areas. Your magazine is simply the best and never fails to amaze me with its content.
DONALD HENSEL, Riverside, CA

Dennis, Sam "SCARE", Dylan, "SCARY"-Saurus & "Fiends"—The secret Spooky, "Scary" photo answer is non-other than "KONGA"! I've been wanting to see that movie

WANTED! MORE SCARY READERS LIKE!

again for awhile. I first saw it very late-night, around 12-midnite or 2 am (?) in the "Glorious" 1960s, when my Dad surprisingly woke me up for that one, I fell asleep a few times, waking-up when "Konga" was a regular-sized Gorilla (the guy who also wore "Robot Monster" suit, George Barrows???) and attacked that guy on the motorcycle. Then I "zonked-out" again, I think. I woke-up again when "Konga" was getting Bigger &

BEG-ger, as tall as "Big Ben", the clock tower in London! I saw him "grab" poor Michael Gough, who screamed at him something like: "Put me Down! I Created You! Put me Down!!!" But to no avail, "KONGA" kept hold of him as he growled at the military who shot at him. I have the "Monster Laffs" mini-cards with him on 'em, the one I like best has him saying: "I'll Crash this party!"
Ok, see ya.—Your "Fiend",
ROCK! David ROCK Nelson



As David "THE ROCK" just told you, last issue's SCARY SECRET PHOTO was from KONGA!

Before we run out of space because of all those Scary head shots of me above. Here's KONGA-grats to: Doug Ferrini of Downers Grove, IL; Bob Statzler of Richmond, IN; Joe Fry of Circleville, OH; Michael Dodd of Cleveland, TN; Al Cardin of St. Pete, FL; Joe and Lucas Schultz of Ventura, CA; Jim Nelson, Fayetteville, AR; Lawrence Loftin of West Monroe, LA; Kim Neidigh of San Antonio, TX; Leland Zimmerman of Lomira, WI; Michael Aguilar of Coolidge, AZ; Jeff Kurta of Bessemer, MI; Russell Krick of Conroy, OH; Timothy Walters of Muskogee, OK; Thomas J. Ellis Jr. of Perkassie, PA; Brian Kallenberg of Petersburg, VA; Carter Bradley of NC; Gary Alan Duncan of Aberdeen, MD; Jan Kratochvil of Mt. Pleasant, WI; John Kenneson of Covington, GA; Creepy Kevin Rose of Clinton, IA; James r. Parady of Old Town, ME; Dan Sweet of Hamilton, OH; David ROCK Nelson and Frosty Prim of Mocksville, NC. Thanks for your correct answers and now here's another... SCARY SECRET PHOTO???

Send your scary answers to:
Sam Scare c/o Druktenis Publishing
348 Jocelyn Pl. Highland, IL 60040
or Scaremail@aol.com
SEE: Your name in SCARY print!



SCARE-NEWS

SCARE-NEWS 84

WHERE THE HOUSE DRIPPED BLOOD AND KINGA MESSED UP THE PLACE

by Dr. Johnny Scareshock

Welcome to the latest installment of SCARE-NEWS. It has been a tough summer. MONSTER BASH to one side of me and the RESINATOR CONVENTION to the other. I have dear friends at both and I couldn't be at either. As you know the MONSTER BASH will be leaving Butler, PA for Mars, PA and it will be a big deal. If you like Butler you may find yourself back there soon. The way the ocean is eroding the East Coast ("four times faster than scientists predicted"), CHILLER may have to come to Butler to avoid being swept out to sea.

Lots has happened since last we spoke. Halloween is now at our doorstep and winter is a short bit away. Are you ready for it?

HORROR HOST NEWS

Zacherley, the Cool Ghoul, is doing well. He is planning to run for president again and we will be making a big to do about it at the October CHILLER THEATRE show. In fact a new ZACHERLEY FOR PRESIDENT book will be unveiled at that time and wait until you see what's inside of that baby.

Svengoolie is growing in popularity. My favorite issue of SCARY MONSTERS right now is issue 62 with awesome Svengoolie coverage. Kevin J. O'Connor has invited me to Chicago to visit and we hope to attend a taping of one of Sven's shows if that is even possible.

We'll see how that goes. Kevin is a busy man and a lot depends on his schedule. We are planning to get Svengoolie to CHILLER THEATRE soon. That will be a blast. Horror Hostess Stella has been acting in the Philadelphia area. She is winning a lot of accolades and I am afraid it is keeping her from getting her movies out to us. Stella!!!!

The fiends at CASTLE BLOOD are hard at work scaring up their new digs and will be open in time for some Halloween mayhem. Those of you who frequently haunt their show should find them easily enough as they have only moved a few blocks away from the old location.

On Book Face I am friends with a number of horrors hosts, many of whom I do not know. I was not surprised this past May when I saw so many birthday greetings for Vincent Price, Peter Cushing, and Christopher Lee (hey, many of us classic monster types were born in May) because Monster Kids know who is important in their lives. What did surprise me was that NONE of those posts were by this new crop of horror ghosts. I am constantly amazed at how many people in the monster business do not want to know about their roots.

HERES THE BUZZ ABOUT BEES

NOTE: SPOILER ALERTS!!!

DARK SHADOWS was no surprise. I warned you about it in advance. Tim Burton tried to make it a comedy and suffered at it. Who was the audience for DARK SHADOWS? The younger crowd don't know much about the series. It's the Baby Boomers who grew up watching the show but Burton decided to ignore us.

Now let me go on record saying I had NO problem with the acting. Johnny Depp was very good. It is the writing and the plot that failed and judging from the returns many of you felt the same way.

Some people felt that Burton was too distracted with ABRAHAM LINCOLN VAMPIRE HUNTER. Well, he didn't have much input into that film as one might think. His name is associated with it but he had no hands on involvement. Perhaps he was distracted by his next puppet adventure?

The big disappointment was PROMETHEUS. Let me start by saying that it was visually exciting. The plot, unfortunately, was lame. It was a rehash of other monster movies. The scene where the android was in the medical room with the pregnant scientist was all too familiar. I was saying the dialogue before they were. Now, I am not psychic, at least I don't believe I am, so I must have heard that dialogue somewhere before.

This film had so much promise but failed at the box office and the studio is not happy. I heard from some people that the homo-erotic imagery where the three astronauts (two human, one alien) get attacked was over done. I thought it was cool that the face hugger at the end resembled one of Cthulhu's spawn.

The movie raised a lot of questions that were left unanswered. Who was the alien in the first scene and what happened to him? Were the aliens trying to kill themselves along with their creations? If so, then why were all the alien astronauts trying to run away from their Fate? Remember the scene where the bodies were piled outside of the door to a shelter?

In other news comic book greats Bob Layton and David Michelinie are adapting their comic book SHAMBLER for the silver screen. The movie centers on a scientist who creates a serum that reanimates dead tissue. The scientist is murdered. The serum is used to bring him back but he comes back as a mummy encased in yellow crime scene tape.

THE AVENGERS, SPIDER-MAN, and BATMAN have been awesome gems! Disney has created more Marvel cartoons for their TV channel and they are pretty good. The FANTASTIC FOUR franchise is being reworked and the FF will rise again. Hulk films may be disappointed to learn that Marvel will no longer make any HULK movies. It has been determined that he is better as a co-star than a star of his own feature.

Warner Brothers is trying to revamp their superheroes with SUPERMAN coming out next year. Plans are in the works to introduce a WONDER WOMAN and AQUAMAN movie so that they can move to some JUSTICE LEAGUE films.

Universal Studios recently dropped their film based on the Ouija Board game only to bring it back. They cut the budget to five million dollars and brought on people from PARANORMAL ACTIVITY to make the film a reality. After the failure of BATTLESHIP the studio was thinking of staying away from board games but somehow they think this one will work.

Peter Jackson finished filming principal photography for THE HOBBIT at the beginning of July. He has spent a lot of time in the editing room to get the first film ready for its debut in New Zealand November 28. The rest of us will get to see it starting December 14 with the conclusion being December 13, 2013.

Amazon Studios signed Clive Barker to pen their new horror film. It is a zombie film called ZOMBIES VS. GLADIATORS (glad he ate her—get it?)

Sam Raimi is proving he is a one trick pony going back to remake EVIL DEAD for a fifth but not final time.

The original INDEPENDENCE DAY is back in the studio to be upgraded to 3D for re-release in 2013 (Fourth of July weekend).

In the meantime the much anticipated WORLD WAR Z has been



pushed back to 2013 due to problems with the third act. Why they don't take it from the book no one will ever know but the studio doesn't like how the movie wraps up so they are giving it a re-working. It is the same problem that plagued **JOHN CARTER**. They already had the story but failed to use it. Egos!!

If you haven't been to a comic book store in a while you're missing some cool stuff like **AXE COP**. It's a fun little comic that has a cult following. Well, Fox will be bringing it to TV as a cartoon series. I don't know if this is a good thing. I seem to remember a cool little thing called **EARTHWORM JIM** back in the early 1990s. Now he's long forgotten.

If you haven't seen **TEEN WOLF** yet on MTV check it out. The makeup job is pretty good.

SUPERNATURAL will return this fall along with a new DC comic series called **ARROW** featuring the **GREEN ARROW**. The demographic for both shows are teenage girls. That's where the money is today.

GRIMM has returned although experts predicted its demise early last season. NBC is hurting in the ratings so they are keeping what works and **GRIMM** works!!

THE WALKING DEAD will return as well. AMC signed **DEAD** creator Robert Kirkman to a new project and a lot of comics and thought that meant his **THIEF OF THIEVES** comic book series. The early issues of that comic shot up from \$3.00 an issue to over \$100 in just a few days.

Syfy Channel renewed **BLACKOUT**. Why?

I do enjoy the **HOLLYWOOD TREASURES** series about the *Profiles in History* auctions. I wish they would show more of the items up for auction. I can't believe the company holds an auction just to sell three items.

One thing about this auction show and others that bothers me is when I hear the phrase "I'm taking all the risk" when the owner of the auction company tries to buy an item from someone who does not want to consign the item to auction. I say that is bull crap. The auction company doesn't take "all the risk." The auction company can do one or both of these things: sell the item with a reserve and if that fails declare it a loss on income taxes.

Alas, Fox cancelled **FINDER** after all.

WELCOME TO MOCKINGBIRD LANE

NBC, which is owned by Universal, released details about their planned **MUNSTERS** reboot. I told you last issue that it was not on the Fall schedule. Shooting will begin this Fall for a possible mid-season replacement.

The pilot has the family moving to Mockingbird Lane because of Eddie. It seems that Eddie attacked and injured some kids at school and the family must decide on whether or not to tell him he is changing into a Wolfman.

The show is described as a cross between **TRUE BLOOD** and **FAMILY VALUES**. Jerry O'Connell was signed to star as Herman and he may not be dressed in the Frankenstein monster makeup. Eddie Izzard is Grampa. Charity Wakefield has signed to portray Marilyn while Lily Munster will be played by Portia De Rossi of **ARRESTED DEVELOPMENT** fame.

THE MUNSTERS home will be a Victorian gothic style home and the family will still have to deal with trying to fit into a normal world. It sounds like there is more **ADDAMS FAMILY** here than original **MUNSTERS** but that is Hollywood weird today.

COMIC BOOKS

Last year DC Comics re-launched their line under the banner 52. They came out with 52 comic book titles all beginning with issue #1. It has been very profitable even though the writing on many of them was bad and several titles have already been cancelled. DC then had a second launch of titles and is planning even more. Despite what fans may think the move has been helpful to struggling comic book stores.

Marvel Comics is doing the same thing with a bunch of their titles

starting now. They are not calling it a re-launch. They are doing it with very little fanfare. The move will again prove profitable to comic book stores.

I do not read as many DC or Marvel comics as I used to just a few years ago. That doesn't mean there isn't great stuff out there. I've read comic books since the late 1960s and I remember how by the late 1970s and early 1980s the field was struggling. The material wasn't all that exciting and then **THE WATCHMEN** and **THE DARK KNIGHT** came out. Now many comic stories are dark I'm kinda tired of that and looking for a happy medium.

A few years ago Marvel Comics made history by declaring a character gay. It was Northstar of **ALPHA FLIGHT**. Sorry but he wasn't a real major character so what was the fuss? DC came out with their own gay character: **BATWOMAN**. Marvel decided to have Northstar get married a few months ago so DC decided to introduce another gay character: the Golden Age Green Lantern on Earth 2.

None of these characters are major characters. If the companies wanted to prove something they would have the superhero population populated with a fair distribution of gay characters that represent reality.

DC still can't get their act together with any serious line of movies save Batman but they are being aggressive on the Internet, the world of gaming, and on the Cartoon Network.

Marvel Comics is doing likewise and a big chunk of Cartoon Network is devoted to their characters.

In the meantime check out the **EERIE** and **CREEPY** comics books by Dark Horse as well as **THE GOON**. This is fun monster stuff.

LETS INDICT THE PUBLIC EDUCATION SYSTEM

I was working at the antique mall the other day when an early twenty something woman came in to sell some of her keepsakes. She was looking to finance her way through nursing school. It was a noble desire and some of the vendors helped her out buying her things so she could get the money she needed to pay tuition.

What bothered me was that her desire to become a nurse was fueled by her fear of the forthcoming zombie apocalypse. Really? She wanted to be ready for it by being able to help people should it happen.

Now many of us believe that the next big disaster to affect all of us be some weird virus or plague germ but I think this is a little far fetched.

Top that off with the fact that the University of Michigan actually teaches a course entitled "Surviving the Coming Zombie Apocalypse—Catastrophes and Human Behavior." The course is actually about dealing with disasters but to the uneducated public it sounds like we are really expecting a zombie uprising.

SOME COOL STUFF TO BUY

The **INDIANA JONES** movies are coming out on Blu Ray in a four pack. You will have to buy the bad movies with the good if you want them.

Look in the discount stores for the Revell reissues of the Aurora monster kits. They are out there and selling for under ten bucks a kit.

You probably saw the Hammer Horror busts; Chris Lee as Dracula, Peter Cushing as Van Helsing, and Ingrid Pitt as, well, a hot vampire. The likenesses are uncanny and the statues are well worth the investment.

Warner Brothers has just announced that they will begin licensing items from the 1960s Adam West **BATMAN** TV show. With the exception of the Barris Batmobile collectibles from this show have been almost impossible to find. Now Warner has bowed to pressure, and the realization that there are big bucks to be made, has made arrangements with the actors or their estates to start putting out some cool merchandise.

In the meantime you can find an awesome Batmobile and Batcopter from the series wherever Bat toys are sold. They are made by Hot

Wheels but on a larger scale than the normal car line. Yes, I bought a set!!

Monster fans will have a blast this Halloween with new **UNCLE CREEPY** and **COUSIN EERIE** masks. They look awesome and real.

The big push for Halloween, though are the super hero costumes. I have seen **MONTY PYTHON** knights costumes from **THE HOLY GRAIL** movie. **STAR TREK** costumes are getting a big push this year as well. Odd since the franchise hasn't been doing much for fans lately.

Moebius is still the company to watch. Built by a Monster Kid for Monster Kids the company has been putting out a wonderful monster product. The diorama of the Frankenstein monster and his Bride was out of this world and the Munsters House is so well done it looks real! More surprises are in store so keep looking.

Zombies never fail to amaze and frighten. **THE WALKING DEAD** figures sold well and more will be on the way. October Toys had created zombies figures on the scale of the 54mm Marx army men of the 60s and 70s. Now you can play zombie hunters with your army men and have real zombie figurines to use. Or you can display them with your Palmer and MPC figures.

THE BELA LUGOSI CAPE

News spread fast this past July that a Bela Lugosi Dracula cape was for sale on Ebay. A company that buys from prop warehouses got an old musty cape. Upon examining the cape a tag was found with Bela's name on it. After doing some investigation it was determined the cape was from **SPOOKS RUN WILD** or **WHITE ZOMBIE**.

The company decided to put it on Ebay to gauge its worth. Hey, I bid on it. I bid it up to a little over three thousand dollars. I did this because someone had put a large bid on the item and every time I bid it was outbid. The last I saw of the cape the amount was close to six thousand dollars when the cape suddenly disappeared from Ebay.

I don't know if the seller removed it because he got a high enough amount of money being offered. I hope to have more answers for you in a future issue.

The last time a Bela Lugosi Dracula cape came to auction it was through **PROFILES IN HISTORY** back in 2011. Bela Jr. wanted to sell one of his father's capes and the asking price was over one million dollars. I figure Bela wanted a million but the extra was to cover the commission for the seller. There were no takers.

CRISWELL STRIKES

In the past few months we've lost a great many people. Ernest Borgnine passed away. He was such a great guy. I got to speak with him during his two appearances at **CHILLER**. I was impressed at how gracious he was.

Ray Bradbury passed. He was part of the fantasy triumvirate that included **Ferry** and **Ray Harryhausen**. Ray Bradbury told me once "Dream out there" as he pointed to the stars "but live in here" as he pointed to his heart. Ray Harryhausen now carries the torch.

The original **Barnabas Collins**, **Jonathan Frid** also passed. I have heard rumor that after watching a screening of **Burton's DARK SHADOWS** that Jonathan said, "What a way to end a career" or "What a way to kill a career." I do not know for sure and can't verify it.

Stunning for me was the passing of **Andy Griffith**. If you will remember the last **SCARY MONSTERS YEARBOOK**, **Criswell** told us that Andy would pass this year. In a prediction more accurate than anything **Nostradamus** had ever said **Criswell** predicted **Andy's** passing. That thought sends chills down my spine. What will **Criswell** say about you?

Ernest Borgnine's death hit me a bit. I'd spoken to him at both his **CHILLER** appearances and I watched him everyday of both shows because his table was outside the suite where I was set up. The man was a trooper. He stayed two hours after the show closed the first time he was there to make sure everyone in line was taken care of. Then

when it was over he ran to the elevator. I was sorry to hear of his passing as well as all the others.

We've lost a lot of great ones over the past few years. The ones coming up really haven't stood out that much.

EVERYTHING'S COMING UP MILLHOUSE

I really didn't start collecting until high school. Sure I had saved things but it was just stuff before I considered any of it a collection.

In ninth grade I had an assignment where we had to bring in something we collected and talk about our collection. I didn't have anything. I had some comic books but I was warned in sixth grade what would happen if I ever brought one of those mind rotting things to school again, so I was stumped. My Dad collected guns so I asked for a bullet from each gun and brought them to school. Try doing that today. I got an A but really didn't deserve it.

When I was in high school I worked as a gas jockey for a car dealership. The accountant there collected paperback books. He collected movie and TV tie-in books and clipped the movie ads out of the local weekend section of the newspaper. He was the first person I knew that actively collected anything. He valued his book collection based upon the current price of a paperback book at the time. I was impressed so I started building my collections based upon that knowledge.

Since then I've read a lot about collecting. I learned how to do it and what to look for. I learned what to keep and what to sell along the way. It was fun.

Today I collect a lot of things. I collect monster stuff building my top one hundred items and the many sub-categories in that list. I collect non-sports cards, some sport cards, Disney memorabilia, postcards (and they are broken into many categories), coins, military items, toys, and more. I like doing it and I like acquiring the knowledge one gets when collecting something.

The important part of collecting is to have fun doing it. Too often I see people buy an entire collection just to try to turn it around and make money. Lots of times they lose. If you can't at least have fun you have wasted your time.

Monster stuff is a great way to go. You can collect the classic Universal monsters, the newer slasher creatures, or the Hammer horrors. Due to lack of space I promised myself I wouldn't buy any new stuff and just concentrate on filling gaps from my younger years but I don't always listen to myself.

For years I have been complaining in these pages of the lack of monster items in my part of the country. Despite going to countless yard sales and estate auctions I have been unable to find any monster goodies.

That changed this year. In a box lot of assorted toys I got a 1970s **CREATURE FROM THE BLACK LAGOON** jiggler and some **GROOVIE GOOLIES** PVC figures. At another auction I walked away with an **Aurora MUMMY** and **CREATURE** built up model kits. While at another I landed a **Universal Monsters** lunch box.

A customer at the **COMIC SWAP**, where I work part time, wanted to sell his father-in-law's monster magazines but the **SWAP** doesn't buy those. They referred the customer to me. I was able to buy the first fifty issues of **FAMOUS MONSTERS** and complete some gaps in my collection. Now it's important not to be greedy. The guy had tried to sell these to a monster dealer and received an offer that got him angry. The offer I made for fifty issues was more than the dealer had made for the entire collection. SO be fair to the people you deal with.

Later, at the annual **AAUW** (American Association of University Women—every college campus has this group and they are known for hosting massive book sales) book sale at Penn State I found a box of over 100 issues of **FAMOUS MONSTERS** each in a plastic bag with a backing board. The issues ran from 30 onward and cost only a dollar each!

It seems that there are monster collectors in Central Pennsylvania but they don't feel it safe to admit it yet or they simply gave up on the hobby for other things. Years of searching are finally starting to pay

off.

LETTERS OH I GOT LETTERS

First please let me thank you all for reading this column. You all such things when we meet or when you write that I do blush a bit. Please, you don't have to say you read every word or even love what I write because it gets kind of awkward. Let me explain.

One writer recently sent me a letter that went in part "I have read every column you ever wrote and I enjoy every word. I want to make a suggestion that you write about Daniel Roebuck. I heard that he has a wonderful monster collection and it should be covered in SCARY MONSTERS. I have a friend that knows Mr. Roebuck and I can put you in touch with him."

I kinda know Danny very well and some of you tease me about writing about him too much especially when I did cover the opening and subsequent closing of his monster museum.

Another writer asked "Who is this Dr. Shocker that I keep hearing about?" Dr. Shocker is Danny Roebuck's alter ego and has won a coveted Rondo Award for his spook show that is now posted on the Internet.

Folks, keep those cards and letters coming.

SO GO IT ALONE

I hear from many of you who tell me you can't attend conventions like MONSTERPALOOZA, MONSTER BASH, or CHILLER THEATER because you have no one to go with. Don't let that stop you. Go it alone!

Trust me there is nothing more annoying than going anywhere with a bunch of people, many you only marginally know. They all have different dietary requirements or they like different things and want to see them but don't like what you like so you don't get to spend much time doing it. It is a headache.

I drug the Bride kicking and screaming to our first few monster shows. We later agreed that it would be more fun for both of us if I went by myself. Later when CHILLER kept moving I needed the Bride as a navigator and she started coming back to the shows. Now she knows a lot of people and is very busy at CHILLER. We go together but we each do our own thing getting together usually only for meals or after the show ends.

When I visit out West for MONSTERPALOOZA it is more complicated because everyone wants to eat somewhere else and you end up catering to the loudest. I comply so as to cause no hassle. Danny Roebuck does the same. When we get to the show then it's every man for himself otherwise we would find most of it boring.

Don't let going alone deter you from having fun. You'll have more time to discover and explore what you like.

WRITERS ARE SUCH CRY BABIES!

I don't know how I found it. I was doing a Google search or something and I found this woman's Blog. She was complaining that an editor who wanted to buy her story had changed the title of her story. She was outraged! She demanded the story be returned and she tore up the contract and went on about what a creep the editor was and so forth.

So her pride or artistic integrity prevented her from earning an income on a story she wrote. I don't get it.

The woman posted the story to show her readers how good it was and then at the end listed the title the editor had wanted to give the story.

I do not want to embarrass the woman but the editor was doing her a favor. The story was very bad and the title change actually improved it. So she lost money on the sale and let everyone read her work for free. On top of that she let every editor out there know that she was unreasonable to deal with and will never have another story sold.

If you cannot handle criticism you should not be writing. I had a four hundred level writing course in college that was absolutely brutal. The course wasn't so much about writing but learning how to take criticism because all we did in class was tear each other apart. All of

us, none with any writing experience of any worth, were judging our peers and tearing them to shreds.

I think our instructor was a sadist. He really seemed to enjoy the torture and rarely gave any constructive comments. Yet, I survived to write. I don't know how many of my classmates managed to do the same.

And for those of you who want to go it alone, do what I did. Start your own company. I will even tell you how. Go to www.createspace.com and get started. Everything is laid out for you. All you need is a publishing program on your home computer and you can upload your finished product and see what it will look like when printed. You can make any corrections before approving the final design and there you go. They will even sell it for you on Amazon.

That is all there is to it. And I tell you that because I do not want you to send me your stories or manuscripts and want me to publish them because I don't think you can handle the criticism.

OTHER STUFF

The Post Office needs to go through a major change. How many of you know that to send a first class item by delivery confirmation the package must be 3/4 of an inch thick? When you use the postage label system through Ebay there is nothing there to tell you.

I recently won a number of items on Ebay like postcards and pictures that I had to refuse and have them sent back. Why? Because they were sent first class with delivery confirmation but were too thin. When that happens the item becomes "priority mail" and the person receiving the item must pay the difference for a priority mail package.

How would you know that? My mailman did not even know that. We got a new clerk transferred in from one of the closed distribution centers who knew that and created chaos at our Post Office by returning packages.

The Post Office does not know why they are losing money and the answer is simple. The system is not streamlined for efficiency. Rules need to be revamped. I still get packages wrapped in brown paper (an old regulation required that all packages sent must be so wrapped) and some Post Offices in the Midwest require their customers to send packages that way.

So far this year I have filed with Ebay four packages not received. One I told you about in a past issue had the package (it had the delivery confirmation on it) sitting in a closed distribution center so the seller had to refund my money. It wasn't my fault. The Post Office screwed up. Two other packages were damaged but the post offices would not continue to mail them or return them until the senders made inquiries. Then the Post Office returned the packages to them. And the last package, even though I paid for priority mail, the seller decided to cheap out and sent the item in a very small box, didn't have delivery confirmation so we don't know where it ended up.

You cannot expect someone else to do his or her job properly so please take careful steps to do what you need to do so you can trace your package and make sure it isn't damaged.

Cortlandt Hull and I recently reconnected and I am glad to hear that he is doing well. He has been busy with various projects that he has yet to complete any of the DVDs I mentioned in the past. I shall keep you up to date as things go along. I know what's in store but Cortlandt asked that I not tell you until I get his say so which means it will be old news by the time you see it here.

Next year MONSTER BASH will be on Mars or uh in Mars, Pennsylvania. CHILLER THEATER is also moving from the Parsippany Hilton to the Parsippany Sheraton. The move will be for the October show. The new place looks like a castle and the place is so spread out that events and stars will be on two floors.

The people at the Sheraton used to be at the Hilton but they left due to problems with management. This was evident at the April CHILLER show. Too many staff members had no clue as to what was going on and those who did, did not want to help.

I know the Sheraton wooed Kevin to move the show. They made a

SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

The biggest news you won't find in the listings below, because they're not available...yet (at the time of this writing). The dam is breaking wide open, just like the finale of **FRANKENSTEIN MEETS THE WOLF MAN**. Universal is unveiling the greatest of the classics on Blu-Ray. First it's **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948) on August 28th...probably in stores by the time you read this. Then the *Holy Grail* for the classic monster movie collector....re-mastered and

SCARE-NEWS CONCLUDES RIGHT HERE...

lot of concessions and promises and that is good. It means the show can thrive. The problem is this. The normal rate for a night at the Sheraton is \$129. I looked into it. That was cheaper than the Hilton. The special **CHILLER** rate for that weekend is \$149. I was angry but I knew the perks given to the show had to be made up somewhere and that means the fans pick up the tab.

The fans have enough to worry about. Now, at **CHILLER**, to get a photo taken with certain celebrities, and I am not talking big names like Alice Cooper, I'm talking with lesser celebs like Dean Cameron, you have to pay to have a photo taken, be at a certain place at a certain time and stand in line (Dean's probably wasn't too long), have the picture taken, come back later for a copy then pay to have the actor sign it. SO now the fan has to pay more than double the normal cost and waste several hours. It's no wonder the vendors are complaining they aren't making any sales. No one is around to buy anything. They are all standing in line for a picture.

Who knows? I know things are tried to see how they work and often those things are changed so perhaps the burden the fan must pay will eventually change.

I like to read the posts about Comic-Con each year. I like hearing what sneak preview was shown or what movie was debated or what premiums were given away. This year, though, the posts seemed different. There was not a lot of talk about premiums or previews. It was all about this actor complimenting this director or that director complimenting that studio. It seemed that there was a lot of butt kissing, more than usual. It's no secret that there will be a lot of superhero movies in the making for the next few years so I guess actors and directors are lining up to get their chance at super stardom.

The recent heat wave has caused my computer to send warnings about heat levels. The warnings have forced me to twenty minutes of computer usage in the mornings before it got too hot. Today the high is 70, almost 30 degrees below what it has been for almost two weeks. I kinda feel like wearing a jacket.

Anyway, the morning news was about the tragedy in Colorado where the lone gunman slaughtered a dozen people and wounded fifty more. What the hell is going on in the world? Are people that frustrated with their lives that they must cause others to suffer? I don't get it. I am also a little angry at Criswell for making such a prediction as well. It won't get any better soon. I hope you all can keep out of the line of fire.

As I was about to close this column Zachery called me. He'd remembered the trip he made a few years ago to visit me and he wanted to reminisce. When I told him what I was doing he asked that I say "Hello" to you all from Zachery. You have all made him a happy man with you visits to **CHILLER** and your letters and even what you write about him in these magazines. You have made him a very happy man.

Thank you.

Have a Happy Scary Halloween, and I will see you next time!

on Blu-Ray: **THE UNIVERSAL CLASSIC MONSTERS: THE ESSENTIAL COLLECTION BOX!** It lurks on shelves come October 2, 2012! This set will include: **DRACULA** (1931), **THE SPANISH DRACULA** (1931), **FRANKENSTEIN** (1931), **THE MUMMY** (1932), **THE INVISIBLE MAN** (1933), **THE BRIDE OF FRANKENSTEIN** (1935), **THE WOLF MAN** (1941), **THE PHANTOM OF THE OPERA** (1943) and **CREATURE FROM THE BLACK LAGOON** (1954). A painstaking effort has been made to make these movies the most gorgeous prints ever available. In addition to the films on Blu-Ray, there will be over twelve hours of extra bonus features, documentaries and more. Plus, a beautiful collectible book will be included in this big box. High resolution classics are storming our way. Then, who knows, what crazy does this will burst open for future releases from Universal and other studios.

Who is Olive Films? The company has seemed to just pop onto the scene with HD versions of obscure movies that fans have wanted. They're doing DVD and Blu-Rays of some great titles. One of the men behind the scenes is Frank Tarzi, formally of Kino International. Frank seems to have carried the Kino sense of quality with him. The films from Olive aimed at the lover of film with an appreciation of quality product. Their latest releases include Jack Arnold's **THE SPACE CHILDREN** (1957). Not a familiar with this one? It's great, just like what you'd expect from director Jack Arnold. It features a UFO that beams to earth a large brain-like being. The thing is in a coastal cave near a military base and begins telepathic communication with the children of military officers who are drawn to it on the beach. Frightening and fascinating. (SEE: **SCARY MONSTERS #73** for more info on **THE SPACE CHILDREN**!) Other releases from Olive include the top classics **INVASION OF THE BODY SNATCHERS** (1956), **THE SPIRIT IS WILLING** (A ghost-comedy from William Castle) and **TALES THAT WITNESS MADNESS** (One of the Amicus anthologies). Olive has a relationship with Paramount and I've pitched the idea to Frank that they should work on getting **I MARRIED A MONSTER FROM OUTER SPACE** (1958) out. It was out on the Paramount label...but, has now been out of print for some time.

Warner, MGM and Columbia continue to crank out MOD titles. That's Made-On-Demand. The reason for this new form of DVD marketing is for the specialty markets. They aren't enough of serious fans to warrant the investment in pressing full runs of minor titles. Something like **THE SNOW DEVILS** would never sell 50,000 copies...but, it could sell 5,000 to us movie nuts. To keep costs low they are made on-demand on the DVD-R format, but ARE from the studio prints. It's great they've found a way to get quality versions of the more obscure titles out. My favorite of the recent releases is **THE PHANTOM OF CRESTWOOD** (1932). It's very atmospheric with some great creepy scenes of a "dead man's" return. High recommendations of that one.

Well, let's get at it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:

BEFORE I HANG (1940) Stars Boris Karloff, Evelyn Keyes and Edward Van Sloan. Karloff is a scientist experimenting with a "fountain of youth" drug. He injects himself and watches the years drop away. His friends won't go along with being guinea pigs too, and the drug takes its toll on Karloff. He progresses into a maniac. Edward Van Sloan (FRANKENSTEIN and DRACULA) appears as a prison doctor who works with Boris...until...This was previously issued by Columbia on the **ICONS OF HORROR: BORIS KARLOFF**

COLLECTION, but now is available as a solo DVD. (Columbia DVD)

BESERK! (1967) Stars Joan Crawford, Ty Hardin, Diana Dors, Judy Geeson and Michael Gough. A circus becomes the gruesome scene of bizarre murders. What are the motives? Greed, love or just plain ol' insanity? And, who is behind it all in the seedy world of this traveling show? (Columbia DVD)

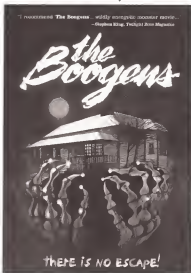
BIG HOUSE U.S.A. (1955) What a group of good ol' boys: Lon Chaney Jr., Broderick Crawford, Charles Bronson, Ralph Meeker and William Talman. A ruthless band of roughnecks commandeer a jailbreak and begin their fierce struggle for a hidden fortune in stolen money. Chaney is great in a post Universal film. (MGM DVD)

THE BLACK ROOM (1935) Karloff is absolutely terrific in this dual role feature. He plays the good brother, the bad brother and the bad brother playing the good brother...huh? Well, that's right. A sealed room with a pit and high gothics are what **THE BLACK ROOM** is all about. Another new solo release. This one was originally released on DVD as part of the **ICONS OF HORROR: BORIS KARLOFF** set. (Columbia DVD)

THE BLOOD BEAST TERROR (1967) DVD & Blue-Ray Stars Peter Cushing, Robert Flemying, Wanda Ventham and Vanessa Howard. A new twist on the classic vampire theme...a human moth that needs blood. A beautiful young woman is really a giant life-draining insect. A turn-of-the-century gothic tale of horror with Cushing and Flemying (**THE HORRIBLE DR. HICCOCK**). (Kino DVD & Blue-Ray)

THE BOOGENS (1981) DVD & Blue-Ray Amradt all the slasher films in the early 1980s...an old school monster movie came out. Scared a generation of kids an never had a digital release until now, thanks to Olive Films. Crystal clear transfer. Old mine shaft re-opened, monster comes out. Kids must save the town! (Olive DVD & Blue-Ray)

BRAINS THAT WOULDN'T DIE (Six Movie Collection) Six midnight movies on



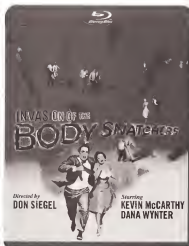
a 2-DVD set. Feature films include: **THE BRAIN THAT WOULDN'T DIE**, **THE HEAD**, **THE ATOMIC BRAIN**, **INDESTRUCTIBLE MAN**, **THE AMAZING TRANSPARENT MAN** and **THE MANSTER**. I don't really see the strong "Brains" connection with **THE AMAZING TRANSPARENT MAN** and **INDESTRUCTIBLE MAN**...but they're included! (Allegro DVD)

DOCTOR BLOOD'S COFFIN (1960) A Hammer-looking film with a doctor

experimenting with everlasting life. A really cool looking zombie is unhappy with the proceedings and rises from the grave. Finally a beautiful print coming out of the MGM vaults on this film. (MGM DVD)

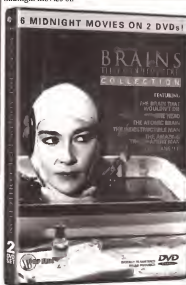
FIVE STAR FINAL (1931) Stars Edward G. Robinson, H.B. Warner, Marian March and Boris Karloff. The same year he made **FRANKENSTEIN**, Karloff appeared in this hard-boiled tale of newspaper sensationalism. Robinson is terrific as the newspaper editor, Karloff is an underhanded reporter. (Warner DVD)

GAMERA: WAR OF THE MONSTERS (Collection) Six giant monster flicks on a 2-DVD set. Features include: **GAMERA-THE INVINCIBLE** (the first GAMERA movie), **WAR OF THE MONSTERS**, **RETURN OF THE GIANT MONSTERS**, **DESTROY ALL PLANETS**, **ATTACK OF THE MONSTERS** and **GAMERA VS. MONSTER X**. Bonus: **THE MONSTER FILES**. (Allegro DVD)



THE HOUSE OF 1000 DOLLS (1967) Seldom seen Vincent Price vehicle. Price is an illusionist/ madman. Weird European James Bond-like story. Intrigue and psychedelia. Twists and turns along the way. (MGM DVD)

INVASION OF THE BODY SNATCHERS (1956) DVD & Blue-Ray Stars Kevin McCarthy, Dana Wynter and Carolyn Jones. The ultimate Cold War sci-fi thriller.



Paranoia runs rampant as aliens plant seed pods near people as the sleep. A duplicate human grows in the seed pod. When it hatches, the original person is disposed of. The alien, a perfect replica in look and memory takes the human's place. Only trouble is that these things have no soul and no real feelings. Excellently written, acted and directed. A classic not to be duplicated. Is the person next to you really THAT person...or an alien replica?! (Olive DVD & Blue-Ray)

ISLAND OF DOOMED MEN (1940) Peter Lorre at his sadistic best (or worst). He runs a self governed secret mining camp for diamonds. He makes slaves of traded men. Torture and evil deeds is what Lorrie is all about to the illegal slaves and his lovely wife. A government secret service man masquerades as a prisoner to get Lorre. But, is Lorre that dumb? (Columbia DVD)

JUNGLE MAN-EATERS (1954) Johnny Weissmuller as Jungle Jim. Jim fights diamond smugglers who have aligned themselves with a nasty African tribe. The bad natives and smugglers try

to drive a peaceful village of natives off their land. (Columbia DVD)
JUNGLE MANHUNT (1951) Johnny Weissmuller as Jungle Jim. Jim aids a reporter to find a missing football hero in the jungle. There they run into a mad scientist, dinosaurs, skeleton men and a mad doctor (Lyle Talbot). Directed by Lew Landers (*THE RAVEN*). (Columbia DVD)

JUNGLE MOON MEN (1955) Johnny Weissmuller stars and leads people to find an ancient civilization in darkest Africa. There they discover a race of ancient people and a moon goddess that is immortal. She is worshiped by pygmies called "Moon Men." Jungle adventure with Johnny! (Columbia DVD)

THE LIGHT OF FAITH (1922 & other shorts) Lon Chaney in *THE LIGHT OF FAITH* (1922) and *BY THE SON'S RAYS* (1914), the oldest surviving Lon Chaney film...plus as a bonus, a short film entitled *MIDNIGHT AT THE OLD MILL* (1916). Three silent classic short films! (Alpha DVD)

THE LIVING GHOST (1942) Stars James Dunn, Joan Woodbury and Minerva Urecal. William Beaudine directed this comedy/mystery thriller about people being put into a zombie like state surgically. (MGM DVD)

THE NIGHT THE WORLD EXPLORED (1957) Stars Kathryn Grant and William Leslie. A scientist and his beautiful assistant set out to convince people that there is a strange element deep in the earth that is rising to the surface. The element is causing massive earthquakes and will eventually begin exploding the earth to pieces as it rises from beneath the surface. A Sam Katzman science fiction, disaster film! (Columbia DVD)

THE PHANTOM CARRIAGE (1921) DVD & Blu-Ray A very interesting fantasy-morality play from the early twenties. A born bad-to-the-bone roughneck, drunkard, David Holm, with a sadistic side—torturing his wife and kids dies on New Year's Eve. A fable of the Phantom Carriage is that this horse-drawn vehicle is driven by Death, who must continue to collect souls for the hereafter. If a man dies at the stroke of midnight and is evil in nature, he must become the "new" Death until another evil soul dies at the stroke of midnight on New Year's Eve. Death finds him and he is treated to viewing his past deeds. It tells like the Christmas Carol and Scrooge...though this guy might be more despicable than Scrooge! Some very spooky scenes of the transposed chariot finding the recent dead. The horse is a skeleton! Interesting piece of cinema history. (Criterion DVD & Blu-Ray)

THE PHANTOM OF CRESTWOOD (1932) Stars Ricardo Cortez, Karen Morley, Anita Louise, Pauline Frederick and H.B. Warner. A gold-digging socialite, Jenny Wren, invites men of wealth to a huge mansion atop cliffs near the sea. Her idea is to blackmail them all. They've all had affairs with her and wish to keep it private. After she extorts a lot of cash, she plans to retire and forget everything. A stormy night leads to murder, clues, more mystery, secret passages and ghostly apparitions.

Originally made as the conclusion to a radio mystery play. This little, over-looked film is one rocking, old dark house mystery not to be missed. Great acting, great photography and some super creepy scenes. (Warner DVD)

PRICE-LEE HORROR! (Collection) Six horror classics on a 2-DVD set that star Vincent Price or Christopher Lee. Features include: *HOUSE ON HAUNTED HILL* (with Vincent Price), *THE LAST MAN ON EARTH*, *THE BAT*, *HORROR EXPRESS*, *COUNT DRACULA AND HIS VAMPIRE BRIDE* (Widescreen) and *CIRCUS OF FEAR*. (Allegro DVD)

THE SNOW DEVILS (1966) A weather station is destroyed in the Himalayas. Investigations point toward the Abominable Snowman. However these creatures are from another world. Their plan seems to be annihilation of the human race. A weird, little known, Italian sci-fi horror. (Warner DVD)

THE SPACE CHILDREN (1958) DVD & Blu-Ray Stars Michael Ray, Adam Williams, Peggy Webber, Johnny Wasbrook, Jackie Coogan and Russell Johnson. A huge, glowing alien brain materializes in a hidden cave near a military base. The children of scientists working on the base discover the creature which telepathically begins to control them. Much to the surprise of their parents, the kids begin working on ways to thwart a rocket launch for the alien. Russell Johnson (the Professor from *GILLIGAN'S ISLAND* and a host of 50s sci-fi films) plays against his usual character. He's a mean, rotten drunk in this film! (Olive DVD & Blu-Ray)



THE SPIRIT IS WILLING (1967) DVD & Blu-Ray A William Castle film with the same feel as *13 GHOSTS* or *THE OLD DARK HOUSE*. A comedy farce about 2 unsettled ghosts and a family's struggle with the ghosts' antics. The family blames their teenage son for the poltergeist activity...but it's really the spirits! (Olive DVD & Blu-Ray)

TALES THAT WITNESS MADNESS (1973) DVD & Blu-Ray Stars Donald Pleasance, Jack Hawkins and Joan Collins. An Amicus

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Written by JAY FAIRBANK

horror anthology that is set in a modern asylum. The chief doctor describes the horrible nature of four patients and their stories. Supernatural beings, weird trees, materialization and one nasty cook-out! (Olive DVD & Blu-Ray)

THIRTEEN WOMEN (1932) Thirteen women who had gone to school together have their fortunes read. Their destinies seem to be controlled mystically by Myra Loy who was cast out and shamed by these women when she was younger. A strange, eerie tale of revenge and twisted fate with supernatural overtones. (Warner DVD)

TWINS OF EVIL (1971) DVD & Blu-Ray Combo Pack. Stars Peter Cushing, Dennis Price, Madelen and Mary Clifton. Twin young women go to live with dear ol' Uncles Gustav (Peter Cushing), an avid witch and vampire hunter. The girls are lured by Count Karnstein (the local vampire in residence) and then trouble brews. (Synapse DVD & Blu-Ray 2 disc set)

LES VAMPIRES (1915) Stars Irma Vep. A crime-drama serial that is said to have inspired the work and career of Alfred Hitchcock. Over six hours of mystery, murder and deception. "The Vampires" are a crime ring and not supernatural beings. Though some imaging lends a spooky look with a woman who dresses in tight black clothing with, at times, bizarre make-up and bat-like cape. A silent masterpiece in 10 long chapters. (Kino 2 DVD Set)

VINCENT PRICE LIMITED SERIES (Five Movies) Five of the Master of Horror, Vincent Price's movies: **TALES OF TERROR** (1962), **THE PIT AND PENDULUM** (1961), **THE RAVEN** (1963), **THE MASQUE OF THE RED DEATH** (1964), and **MADHOUSE** (1974). Co-stars include Boris Karloff, Peter Lorre, Basil Rathbone and Peter Cushing. These are the same beautiful transfers that were utilized on the Midnite Movies series, also from MGM. Now that many of the Midnite Movie series are out of print, this is where you can find **MASQUE OF THE RED DEATH** and **MADHOUSE** again. (MGM DVD Box Set)

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the **CREEPY CLASSICS** ad in this issue of **SCARY MONSTERS** for mailing ordering! If you have questions, feel free to call me, (724) 238-4317 or email creepyclassics@creepyclassics.com.

Better get ready for next summer's **MONSTER BASH CLASSIC MOVIE CONFERENCE** brought to you by **CREEPY CLASSICS** and **SCARY MONSTERS**. Next July the **MONSTER BASH** is moving to Mars, PA! Yes, **MONSTER BASH GOES TO MARS** for 2013! It's going to be a "greatest hits" of the past 17 years of **MONSTER BASH** shows with some of our favorite guests...a Universal Players Reunion, Space Age Guests, An Abbott & Costello Tribute, and much, much more. More hotel rooms, even BIGGER conference space and many, many more back-up hotels within a half a mile. It's because the new hotel will be at the intersection of two major Interstate highways, I-76 (the Pennsylvania Turnpike and I-79).

In the meantime, for those that can't wait...find out about our big screen **MONSTER BASH MOVIE MARATHON** on Saturday, October 20, 2012 from morning till late, late at night! It's at the Ligonier Theater in Ligonier, PA. It's a marathon of classic zombie movies that includes: **WHITE ZOMBIE**, **VOODOO MAN**, **I WALKED WITH A ZOMBIE**, **THE LAST MAN ON EARTH**, **THE TERROR** and the original **NIGHT OF THE LIVING DEAD**. All on the big screen. Plus, live theater after the movies at night with The Valley Performers doing **WAIT UNTIL DARK!** And, throughout the marathon monster movie collectible vendors will be set up on the second floor of the theater. That's the **MONSTER BASH** event for October 2012. For details go to www.monsterbashnews.com. Or, call (724) 238-4317. There's a \$10 discount on passes ordered before the event...go to www.monsterbash.us and get your discounted membership right now for the **MONSTER BASH MOVIE MARATHON!**

Keep updated on the **BASH** at www.monsterbash.us. Or, on Facebook at "Monster Bash Conference."
(Monster) BASH Wishes, Ron Adams



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Back to the BASH!

A RE-CAP FROM A BASH INSIDER!

by Kevin Slick

The MONSTER BASH has nurtured and developed a cadre of fans who have become family, a large, crazy, delightful, and special family. People talk with regret of BASHES they have missed and how they can't wait for next summer to BASH again. The BASH scene, or the BASH experience is partly about the guests of honor and films being shown but that's just the tip of the iceberg. Over the years it's created its own mythology and could probably exist purely as a get together of friends and "family" whether or not there were any "events" scheduled. That being said, this past summer's MONSTER BASH was once again jammed to the gills (of the Gillman) with special events, guests of honor, movies, music and cake.

Anyone who has been to THE MONSTER BASH in recent years knows that "Thursday is the new Friday." What began a few years ago as a few die-hard BASHERS arriving on Thursday to spend some time hanging out before the headlong drive into fall BASH mode has morphed into a happening day of movies and time spent getting the best selection of goodies from CREEPY CLASSICS. My own Thursday experience was mostly a tour of airports, either Denver or Pittsburgh. My son and I arrived at the same time as Kenny Miller and we ate lunch together which gave me a chance to go over a few notes on the song he would sing with THE BASH BOYS, "Eeny Meenie Minie Moe." Next to arrive was Richard Kiel, who needless to say is easy to spot even in a crowded airport. We rode to the hotel with the Kiels and fellow BASH BOYS Dan Weber and Bob Pellegrino. For some reason along the way my son Jamie did his imitation of a police siren, which prompted Richard Kiel to ask if he could do a British police siren and then proceeded to demonstrate the proper sound for Jamie. Yeah, just riding a car on a Thursday afternoon with Richard Kiel and my son trading siren sounds, what could be more normal? When we got to the DAYS INN the place was already crowded, the CREEPY CLASSICS room was doing a brisk business while BASH film archivist Geoffrey Curtis had the movie room rocking with non-stop movies as an ever-growing audience of early arrivals poured into the DAYS INN. The layout of the hotel was re-arranged for the BASH this year, The Guest of Honor room was bigger, the movie room was also much larger and no longer had entrances on either side of the screen.

Friday morning started off with Ron Adams welcoming everyone to the 15th year of MONSTER BASH showing the short film tribute to Lugosi, Karloff and Chaney (Sr. and Jr.) that was made for the first BASH in 1997. The traditional first movie "MONSTERS WE HAVE KNOWN AND LOVED" followed and the BASH was off and running. Friday's film list included many of the great big monster movies like GORG0 and BEAST OF HOLLOW MOUNTAIN. A new event this year was the "BASH FAMILY PICNIC" held in the courtyard of the hotel, there were hot dogs grilling and a wonderful family reunion atmosphere and since more than a few people have talked about the BASH as being their "real family" it was a perfect time to hang out and visit or at least catch your breath before plunging back into the movie room for the never ending stream of films and events. At the picnic, my son Jamie met David "The Rock" Nelson for the first time and encountered the famous (infamous?) Devil Ant. After having the wiggly rubber ant waved in his face Jamie said "Well, I



Frankenstein and the Mummy were back to BASH in 2012!
(All photos courtesy of Barb Heiss unless otherwise noted.)

guess I've been 'Rocked' now." Back in the movie room Cortland Hull shared the latest project from THE WITCH'S DUNGEON including their PHANTOM OF THE OPERA project. The next generation of BASHERS and filmmakers was well represented this

year as Chris Morrow showed his **HISTORY OF STOP MOTION** film. The new layout made it easier to get around the Guest of Honor room and there was a constant stream of fans talking with Martine Beswick, Julie Adams, Ricou Browning, Kenny Miller, Arch Hall Jr., Richard Kiel, Jimmy Hunt and Bert I. Gordon. Artists Lorraine Bush was showing her amazing paintings, while authors such as Bobb Cotter and Tom Weaver were talking about their latest project. **BASH** regulars from the area like Tom Savini, Chilly Billy Cardille along with Kyra Schon and fellow **NIGHT OF THE LIVING DEAD** cast members were also part of the **BASH** magic.

Charles Henson, who has been documenting **THE MONSTER BASH** for years, presented his latest installment of "TRIBUTE" a look back at genre actors and actresses who have passed away this year. Especially moving was a shot of Susan Gordon dancing at the 2010 **MONSTER BASH** and as she turns around smiles and waves to the camera. Jesse Melchior and ReelMagik made quite an impression on everyone last year with their incredible **NOSFERATU** make up among other great creations and they were back and hard at work this summer as well. The crowd got their first look at their make-up work when Joe Cole Jr. came tearing through the movie room chasing a screaming Tami Mizihar while Ron Adams nonchalantly read the upcoming schedule on the stage. Attendees got their fill of stop motion photograph this weekend to be sure and it was highlighted by the world premiere of a new documentary on Ray Harryhausen. The film will be released theatrically and on DVD next year in England, but we got to get the first look, plus scenes that won't be included in the final version.

Friday night featured **THE BASH BOYS** in the movie room playing to a packed house. As a musician it was much more fun playing in a "concert" venue rather than our previous gig in the restaurant, it's much easier to feel an affinity with the audience when you know they're listening, you can take it easy and just focus on the music rather than on trying to get everyone's attention. We had no chance to rehearse with Kenny Miller before the show so I just assumed that he'd want to do his song in the same key as they did in **TEENAGE WEREWOLF**, which was fine he said, he just asked me to pick up the tempo. Right before we began I said "Do you want me to play the guitar solo in the song?" "Sure, yeah, that's good" he replied. "How many bars? Same as the movie?" I asked. "Just watch me and stop playing when I start singing" he said. So while playing I kept my eyes glued on his face to see when he would start singing again. It wasn't until after the solo someone showed me a video they had shot that I realized he was dancing all over the place during the solo, I was only watching his face and not noticed anything else. Ron Adams



Arch Hall Jr. and Bob Pellegrino practice.



(Above) Julie Adams is menaced by the **CREATURE** once again. (Below) The underwater **CREATURE** Ricou Browning.



described **THE BASH BOYS** as a tribute to the fun of making music and garage bands of the 60s and 70s. Bob Pellegrino's rap mash up of "Louie Louie" and "The Beverly Hillbillies" was a perfect example of pure fun. Arch Hall Jr. joined us with his wild guitar and lead us



Arch Hall Jr. jamming with **THE BASH BOYS** on Friday night.

everywhere from the swamps of Louisiana with "Susie Q" to the pre-historic "Eegah" and over to England for a little "James Bond" action. Once again, Mark Statler joined the band for his version of "Monster Bash" to close the show.

Santa Claus (Bob Pellegrino) and Pitch (Paisley Adams) were on hand for Mexican Movie night which this year featured one of the all time great bizarre movies from south of the border **SANTA CLAUS**. As always the crowd munched on tacos and

burritos while savoring the movie. For many of us who come to the **BASH** it feels like, not three days, but one long, surreal day. The movies go late into the night and indeed into the early hours of the morning. Saturday morning started out with a small crowd enjoying cereal and cartoons and as the day progressed a host of **BASH** favorites took the stage from **SON OF GHOUL'S STOOGE MATINEE** to the **GHOU L A GO-GO SHOW**. Over the years **MONSTER BASH** has given support to a host of filmmakers, artists, writers and other creative types and looking at the schedule it's clear that's paid off. Each year we're treated to unique and creative work from **BASH** regulars like Daniel Griffith who showed his latest documentary "**TRAIL OF THE CREEPER**" on the life and work of Rondo Hatton. Charles Henson followed later on Saturday with the most recent "**THE FACE IS FAMILIAR**" film where he highlights character actors we all recognize but who have rarely received much attention. This year, Charles and Anna Marie Henson profiled Gale Sondergaard. Another of the **BASH** regulars is Brian Nichols who has made a wide range of films over the years from tongue in cheek parodies to creepy thrillers showed his latest film as Saturday evening got rolling. This year he combined **KING KONG** with his love of motorcycle icon Evel Knievel which makes complete sense to any "Monster Kid." The film got big laughs and the audience was treated to a live action treat when the model Evel, used in the film, completed a jump over comedian Don Reese. Don survived to do his hilarious stand up comedy routine later in the evening much to everyone's relief.

The question and answer sessions with guests were especially wonderful and easy going on Saturday. Julie Adams and Ricou Browning shared the stage with moderator Bob Pellegrino and shared memories of the **CREATURE FROM THE BLACK LAGOON**. Later Arch Hall Jr. and Richard Kiel teamed up to talk about their early days together (they were roommates in Hollywood, **Eegah** and the many other films they worked on. Hammer actress and Bond Girl Martine Beswick was especially charming and shared some great stories about **ONE MILLION YEARS B.C.** She described Ray Harryhausen directing scenes that would later have the dinosaurs inserted as the actors threw spears and rocks into the thin air. Later, the film was shown outside in drive-in style and featured a crew of Neanderthal Bashers, yet more brilliant make-up work from ReelMagik.

Perhaps the best time to observe the fun atmosphere created by the **BASH** is Saturday night. The staff assembled on stage to toss a cornucopia of monster goodies into and at the crowd. In keeping with this year's prehistoric theme several inflatable dinosaurs were tossed with great gusto. Bob Pellegrino led the crowd in the singing of the "Festival of New Wine Song" from **FRANKENSTEIN MEETS**



Jesse Melchior and ReelMagik turn Paisley Adams into Pitch.



Pitch (Paisley Adams) and Santa Claus (Bob Pellegrino) encounter a masked wrestler during Friday's Mexican Movie night's showing of **SANTA CLAUS**.



Neanderthal Bashers with the ReelMagik crew.

THE WOLF MAN and the 2012 class of **MONSTER BASH** Award winners was announced. The award, designed in the likeness of Forry Ackerman, the spiritual father of Monster Kids everywhere. The award is given each year to those who have in their own way worked to promote classic film of the fantastic. First up this year was Ray Harryhausen. The award was accepted by Mark Mawston, who had brought the Harryhausen documentary from England that was shown on Friday. He reminded the audience that in recent years Mr. Harryhausen had lost two of his best friends, Forrest J Ackerman and Ray Bradbury, but that this award would remind him of his many friends at the **MONSTER BASH**. Bert I. Gordon was also recognized with a Forry for his years of "BIG" monsters. Monster musician Mark Stalter gave an



Mark Stalter gave an emotional speech after receiving his Forry.



David "The Rock" Nelson with his Forry Award.



Kevin Slick with his Forry!

emotional speech after receiving his Forry award where he remembered staying up late with his father to watch classic films on the late shows. Perhaps surprising to some, David "The Rock" Nelson was in this year's Forry Award class. Despite what some might think of his movies like **DEVIL ANT**, I have always admired his "Do It Yourself" approach to filmmaking and no one I know has appeared in more media outlets promoting classic horror films, so it made perfect

sense. In his way, he promotes monster movies everyday of his life and gets the word out there. And then some other guy got a Forry. I was seriously surprised to hear Ron call my name as the next recipient of the **MONSTER BASH** Award. I can't remember anything I said on stage but I think it was

something about what a lucky person I am to have such great friends and the chance to do what I love at **MONSTER BASH**. I remember talking to a friend one time about coming to the **BASH** and all the people that attend. They said to me "Sounds like a lot of people who never grew up" to which I replied, "No, these are people who never GAVE up, they never gave up believing in magic and possibility." To me, **MONSTER BASH** is about keeping all that is good about childhood alive while being a responsible adult.

Part of being a responsible adult this year for me was bringing my ten year-old son along for his first **BASH** experience. It was great to see



Mark Mawston accepted the "FORRY" Award for Ray Harryhausen on Saturday night and delivered the Award to Ray in England. (This photo courtesy of and ©2012 by Mark Mawston and The Ray & Diana Harryhausen Foundation.)

what he liked and how it all looked to him. After all, for most of us the **MONSTER BASH** is a nostalgic experience but for the kids that have been coming over the years it's been their experience here and now. I was glad he got to see some great movies and make some new friends and was particularly glad that he got to see things like Zach Zito doing his one man theatre show. Zach has expanded his shows over the years with more props and chances for the audience to interact and as always it was brilliant. My son spent a lot of time hanging out with (and or pestering, I could never be sure) the various TV hosts like Penny Dreadful and Mr. Lobo who were entertaining and perfect ambassadors for the younger generation of Monster Kids. I guess the old saying is right, it really does take a village to raise a child, a village like Varsaria to be exact!

We all know about "NIGHT OF THE LIVING DEAD" but I was part of "MORNING OF THE LIVING DEAD" Sunday morning at about 7 am as I joined Ron Adams and Bob Pellegrino cleaning up debris from the previous night and setting up the movie room for Father Mike's **MONSTER BASH MASS**. Needless to say, after but a few hours of sleep were resembled zombies shuffling around the room. Father Mike talked about the idea that heaven was like **MONSTER BASH**, all your friends together taking care of each other, a thought many of us could agree with I'm sure. I followed Mass with this year's silent film **THE LOST WORLD**. I had thought



Cortlandt Hull's PHANTOM OF THE OPERA display.



URSULA ADAMS MEETS FRANKENSTEIN!



It's Christmas in June as Santa (Bob Pellegrino) hands out tacos and burritos. Come to think of it the MONSTER BASH is always like Christmas with all the cool monster stuff you can purchase for yourself and all the scary events, movies and guests that are presented for you to enjoy!



Barb Heiss who supplied all the photos except one for this BASH article with the SON OF GHOUL at BASH 2012!

about doing this film for some time and with the prehistoric dinosaur theme this seemed like the perfect time. Playing music for the silent films live has always been exciting and challenging. Playing with a group like THE BASH BOYS we do songs that are three to five minutes long and there are others playing along too so you're not so "exposed" musically. Playing for the silent films is like being completely exposed and the "song" is the length of the movie, so when the credits appear, I start playing and then stop playing about an hour or so later. I imagine I'm something like running a marathon. I always have a moment about twenty minutes in where I think, "What am I doing? This is crazy, I could just be watching this movie and enjoying it, but here I am on stage playing away..." Like a marathon, however, there's always that point about ten minutes from the end of the film where I think, "I've got this, no problem, we're almost home!" The most gratifying part of the experience is to have people say that they enjoyed the film especially if they're not regular silent film watchers. I love silent movies and hope to share that with others. It's definitely a different type of movie experience and if giving people the chance to hear a live music accompaniment will help then I'm glad to do my part.

Sunday is always something of a sad day as the BASH winds down. There's usually a flurry of activity in the dealer room early on but then you see first one, then another dealer start to pack their treasures away. Sunday is usually a time when I have a "What just happened?" experience. Lack of sleep probably has something to do with it, but most of the staff are on call and active for most of the weekend. It's all great, but it's also scattered because one moment you're running to take an extension cord to the movie room, then someone stops you to ask if you can pickup a Diet Coke for Richard Kiel on the way back at which point someone will ask if you've seen Ron lately because they have some really important question. That's when you say "he went that-a-way" and return to craziness and fun as usual.

SEE: SCARY MONSTERS #85 for another MONSTER BASH article!

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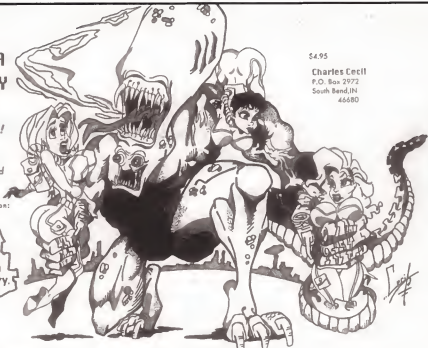
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The third volume of "THE CHILLING ARCHIVES OF HORROR COMICS!" has risen from its pre-code horror comics grave! ZOMBIES features a nice full-color selection of pre-code horror comics featuring ZOMBIES along with some historical information. This full-color hardcover book should be added to your collection today! ZOMBIES is now available for the Scary



Low Price of Only \$24.99 plus shipping!
Still Available! A Few Copies of...THE CHILLING ARCHIVES OF HORROR COMICS! (First Volume) DICK BRIEFER'S FRANKENSTEIN for Only \$21.99 plus shipping!
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Just In! CREEPY PRESENTS RICHARD CORBEN

This CREEPY collection of over 300 pages of Richard Corben in a hardcover book is a scary bargain that you shouldn't pass up. This is the definitive collection of the artist's work from both CREEPY and EERIE. Purchase CREEPY PRESENTS RICHARD CORBEN today for the Scary Low Price of Only \$29.99 plus shipping!



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Just In! New! EERIE #1 !

At last old Cousin Eerie is back to show Uncle Creepy who has the best new horror comic book!
EERIE #1 is Only \$2.99 plus shipping!

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Just In! Pre-Code Horrors! CRYPT OF HORROR VOL. 14

"HERE'S BLOOD IN YOUR EYE!"...Another collection of pre-code horror comics presented in black and white from AC Comics has crawled out of the crypt! Horror Host Lon Midnight is waiting to greet you in CRYPT OF HORROR VOL. 14 for only \$29.95 plus shipping!



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CREEPY is finally back. And CREEPY #9 is available today for **Only \$4.99** plus shipping!

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CREEPY

COMICS TO GIVE YOU THE CREEPY!
COLLECTOR CARD SET

Back In Stock! CREEPY collector CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for **Only \$14.98** plus shipping!

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Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is **Only \$5.98** plus shipping!

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Just In! Official UNCLE CREEPY Mask!

Uncle Creepy is back not only in CREEPY comics but in his first official mask in almost 20 years! Your favorite host of black and white horror comics is here to bring you the CREEPS not only in comics but in a full over the head creepy mask. The Official UNCLE CREEPY mask can transform you into a Creepy Creep for the Scary Low Price of **Only \$59.99** plus shipping!

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Just In! CREEPY ARCHIVES VOLUME THIRTEEN!

The thirteenth CREEPY volume is here! CREEPY ARCHIVES VOLUME THIRTEEN collects the complete creepy contents of issues #60-63 of Warren's CREEPY magazine for the Scary Low Price of **\$49.99** plus shipping!

Still Available but in limited supply: CREEPY ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 \$49.99 each plus shipping!

Still Available but in limited supply: EERIE ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9 Just In! EERIE Vol. 10 \$49.99 each plus shipping!

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Just In! **SHADOWLAND MAGAZINE** COVERING THE BEST IN HORROR, SCI-FI & FANTASY ENTERTAINMENT *Issues #1, 2, 3 & 4!*

This is one of the only places you can purchase this new horror, sci-fi and fantasy magazine and we have all four issues available for you. **SHADOWLAND MAGAZINE #1, 2 and 3** are only **\$6.95** each plus shipping! **Just In! More Pages and Content!** **SHADOWLAND MAGAZINE #4** Only **\$9.95** plus shipping!



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FREAKY MONSTERS

#5, 7, 8, 9, 10!

From the former publisher and editor of **FAMOUS MONSTERS** comes his answer to FM, another FM...**FREAKY MONSTERS!** "THE MAGAZINE FOR GHOULEEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get Freaky with **FREAKY MONSTERS #5, 7, 8, 9 and 10** for Only **\$9.95** each plus shipping!
Issue #11 should be out by now, email for availability. We may still have a few copies of: #3 for **\$9.95**

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Just In! CALLING MONSTER ISLAND NO. 15!

The latest issue of **CALLING MONSTER ISLAND** has arrived and it is a special **H. P. Lovecraft** issue! Check out **CALLING MONSTER ISLAND NO. 15** for some scary fanzine fun for the **Scary Low Price of \$6.00** plus shipping!

Back Issues! CALLING MONSTER ISLAND NO. 9, 10, 11, 12, 13, 14 for **\$7.00** each plus shipping!



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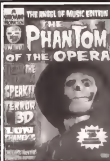
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SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The movies **ATTACK OF THE MOON ZOMBIES; DESTINATION OUTER SPACE; HOUSE OF GHOSTS; THE MONSTER OF PHANTOM LAKE** and **TERROR FROM BENEATH THE EARTH** are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook)!

Don't miss **Just In!** **HOUSE OF GHOSTS** and **THE MONSTER OF PHANTOM LAKE**. Plus **SEE!** **ATTACK OF THE MOON ZOMBIES; IT CAME FROM ANOTHER WORLD; GAVE WOMEN ON MARS; TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only **\$10.00** each plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com**



Just In! THE PHANTOM OF THE OPERA in 3D DVD!

Not only is this silent classic in 3-D but also presented as a talkie complete with sound effects and a new musical score. The two disc set comes complete with 2 pairs of 3-D glasses and a host of special features including a look at Phantom memorabilia and the movie can be viewed in both 2-D and 3-D.

SEE: the Lon Chaney classic **THE PHANTOM OF THE OPERA** like it's never been seen before for Only **\$20.00** plus shipping!

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Back In Stock! WITCH'S DUNGEON 40 YEARS OF CHILLS DVD!

We've been sold out of this 2006 DVD for many years but just got a small scary supply of them in especially for you our scary customers. This must-have DVD documentary not only traces the history of the **WITCH'S DUNGEON** but all the elements that inspired it and also features interviews with people like Christopher Lee, Ben Chapman and Dick Smith. The **WITCH'S DUNGEON 40 YEARS OF CHILLS DVD** is Only **\$20.00** plus shipping!

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THE AURORA MONSTERS DVD!

This DVD is currently out of stock but we should be able to restock in October so please email to check on availability.



Just In! **G-FAN #99** ! Plus! **BACK ISSUES!**

It is time to experience all of the giant movie monster and Godzilla-filled fun in the latest issue of G-FAN #99 for only \$6.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 38, 39, 41, 42, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 80, 86, 88, 89, 90, 96 \$5.95 each #97, 98 \$6.95 each #56, 69 \$10.00 each plus shipping!

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Just In! **MAD SCIENTIST #25** and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the Newest MAD SCIENTIST issue is now available!

Get all the Scary Fun contained in the New MAD SCIENTIST #25 for only \$6.00 plus shipping!

Only a few copies of MAD SCIENTIST #16, 17, 18, 19, 20, 21, 22, 23 and #24 are still available for only \$7.00 each plus shipping!

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Just in! **Special DARK SHADOWS Issue! DIABOLIQUE No. 11!**

The latest issue of DIABOLIQUE has arrived and it is a SPECIAL COLLECTOR'S ISSUE featuring DARK SHADOWS and much more. DIABOLIQUE No. 11 is Only \$9.98 plus shipping!

Still Available! DIABOLIQUE #5, 6 and 10 for Only \$9.98 each plus shipping!

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Just In! **DARK SHADOWS #2, 3, 4, 5 & 6 comics!**

Barnabas Collins is BACK...in a new DARK SHADOWS comic book with two different covers! Return to Collinwood with DARK SHADOWS #2, 3 and 4 for only \$7.98 each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover)! Just In! DARK SHADOWS #5, 6 for \$3.99 each plus shipping. Still Available a few copies of DARK SHADOWS #1 for \$7.98 for the set of two! DARK SHADOWS #1 Second Printing \$3.99

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Just In! **HorrorHound #34!**

The latest issue of "THE HORROR FAN'S MAGAZINE!" has arrived. HorrorHound #34 features DARK SHADOWS, CHRISTOPHER LEE, THE WALKING DEAD and much more for Only \$6.99 plus shipping!

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Just In! VAMPIRELLA ARCHIVES VOLUME FIVE and more!

The latest Archives volume is here collecting VAMPIRELLA MAGAZINE #29-35. These volumes are a real bargain as each one collects 7 magazines with over 400 pages! VAMPIRELLA ARCHIVES VOLUME FIVE is **Only \$49.99 plus shipping!**

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Just In! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FOUR

VOLUME FOUR has arrived featuring issues 22-28, along with bonus photos from the original TV series and a comics article. DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FOUR is **Only \$49.99 plus shipping!**

Back In Stock! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE, TWO and THREE for Only \$49.99 each plus shipping!

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Just In! DARK SHADOWS VAMPIRELLA #1 !

The first issue of the DARK SHADOWS VAMPIRELLA comic has arrived and it is an very interesting team-up! DARK SHADOWS VAMPIRELLA #1 is **Only \$3.99 plus shipping!**

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Just In! SHOWCASE PRESENTS SEA DEVILS & SHOWCASE!

Two new great SHOWCASE PRESENTS over 500 page collections presented in black and white have emerged. SEA DEVILS VOLUME 1 collects early 1960s stories from SHOWCASE #27-29 and SEA DEVILS #1-16. SHOWCASE PRESENTS SHOWCASE collects mid to late 1950s stories from SHOWCASE #1-21 featuring the first appearance of many unique characters. SEA DEVILS 1 and SHOWCASE 1 are only **\$19.99 each plus shipping!**

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Just In! SHOWCASE PRESENTS RIP HUNTER...TIME MASTER VOLUME 1!

Another great SHOWCASE collection has arrived featuring RIP HUNTER...TIME MASTER in stories from the early 1960s collected from SHOWCASE 20-21, 25-26 and RIP HUNTER...TIME MASTER 1-15. Travel back and forth into time with this timeless collection in SHOWCASE PRESENTS RIP HUNTER...TIME MASTER VOLUME 1 for **Only \$19.99 plus shipping!**

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Just In! **THE BRIDE OF FRANKENSTEIN** Model Kit!

The Frankenstein Monster and his Bride together for the first time in a monstrous model kit. This is the monster model you have been waiting for a lifetime to build. THE BRIDE OF FRANKENSTEIN monster model is **Only \$49.98** plus shipping!



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Back In Stock! Special Limited Edition! **FRIGHTENING LIGHTNING FRANKENSTEIN**

We sold out of the regular version of this model last year but now have a special limited glow edition of only 480 pieces that was offered at CHILLER THEATRE in 2009 and on the Moebius website. We only have a few of the **FRIGHTENING LIGHTNING FRANKENSTEIN** model kit so order today for **Only \$39.98** plus shipping!

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Back In Stock! Scary Sale! First time since 1971!

MONSTER SCENES Monster Models!

Monster models are finally back on the scene. The **MONSTER SCENES** models haven't been seen since 1971 but finally thanks to **MOEBIUS** models you can finally start to own some of these **ALL-PLASTIC SNAP TOGETHER CUSTOM BUILDER KITS**.

Experience the Scary Fun of Real Monster Models with **DR. DEADLY** for **Only \$19.98** each (Retail price \$24.99 each) plus shipping

GIANT INSECT, **THE HANGING CAGE**, and **THE PENDULUM** for **Only \$15.98** each (Retail price \$29.99) plus shipping!

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Just In! First U.S. Publication! CREATURE FROM THE BLACK LAGOON *Novel and More!*

This is the first U.S. publication of this rare UK novelization of CREATURE FROM THE BLACK LAGOON by Vago Statten first published in 1954. This 6"x9" softcover book not only features the complete novel but also 32 glossy pages of photos from the film. CREATURE FROM THE BLACK LAGOON by Vargo Statten is **Only \$20.00 plus shipping!**

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Back In Stock! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit!



At last the MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is ready to swim your way! Scary Monster Fans have been waiting for a re-release of this model for years! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is all ready to snap together for the **Scary Low Price of \$29.98 plus shipping!**

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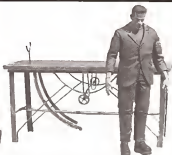
Just In! New UNIVERSAL STUDIOS Toys!

Two new UNIVERSAL STUDIOS MONSTERS 8-inch figures from Diamond Select Toys have arrived with extra accessories that cannot be found in mainstream stores. Get the official monster figures of DRACULA and FRANKENSTEIN for **Only \$21.99 each plus shipping before they are sold out.**



Back In Stock! CREATURE FROM THE BLACK LAGOON for \$21.99 plus shipping!

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Just In! Series 2! UNIVERSAL STUDIOS CLASSIC MONSTERS!

DRACULA and THE MUMMY have arrived on the scare-scene to join FRANKENSTEIN and THE WOLFMAN which were released last year. Here's two more Classic Monsters to add to your collection in the 1970s MEGO-styled vintage retro style. DRACULA and THE MUMMY can be added to your collection for **Only \$37.98** for the set of two figures plus shipping!

Back In Stock! FRANKENSTEIN and THE WOLF MAN set of two figures for **only \$39.98.**

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Back In Stock! Universal Studios MUMMY figure!

This moldy Universal Studios MUMMY figure that almost immediately sold out last year is back in stock for the **Scary Low Price of \$21.99 plus shipping!**

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Just In! New! DR. DEADLY's MONSTER SCENES Model Kits!

Three new "ALL PLASTIC BUILDER KITS" have arrived on the monster scene to build and add to your other MONSTER SCENES model kits. Each kit also includes: An exclusive mini comic book, illustrated assembly instructions and a full-color pin-up poster. Continue



your experiment with DR. DEADLY's MONSTER SCENES model kits of the FERAL CAT, SABER TOOTH RABBIT and SKELETON for Only \$16.98 each plus shipping!

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Back In Stock! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

The next wave of new MONSTER SCENES models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail



Price \$29.99) for the Scary Low Price of \$25.98 plus shipping!

MONSTER SCENES VAMPIRELLA for the Scary Low Price of Only \$25.98 plus shipping!

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BELA LUGOSI as BROADWAY'S DRACULA model kit!

The long-awaited Bela Lugosi as he appeared in 1927 playing Dracula on Broadway has just arrived. Bela beckons you from the beyond to purchase this ALL PLASTIC ASSEMBLY KIT! The BELA LUGOSI AS BROADWAY'S DRACULA model kit can fly your way for the Scary Low Price of only \$34.98 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! GREEN LANTERN ALL-PLASTIC ASSEMBLY KIT!

You read about this Model kit created by our cover artist Scary Terry Beatty in SCARY 80 and it is now available for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! BARNABAS VAMPIRE VAN model kit!



Another DARK SHADOWS model roars onto the scare scene. This "Retro DELUXE ENHANCED REISSUE" features a Barnabas Figure and Coffin; pad-printed rubber slicks and original packaging art. Cruise over to the Scarehouse and purchase the BARNABAS VAMPIRE VAN for the Scary Low Price of Only \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! THE WEREWOLF from DARK SHADOWS model kit!

The perfect companion monster model kit to your Barnabas kit. Another almost lost model kit is here for your enjoyment! THE WEREWOLF "FROM THE HIT TV SHOW DARK SHADOWS" GLOWS-IN-THE-DARK! features FLEXIBLE ARMS! TO CREATE YOUR OWN SINISTER POSES! for the Scary Low Price of Only \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information:
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348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

At Last! BARNABAS THE VAMPIRE model kit!

After a 40 year absence from the scare-scene the MPC BARNABAS THE VAMPIRE model kit is back from the grave! This is the same model you remember advertised in those cool old comic book ads! The kit is molded in black and glow-in-the-dark pieces and includes optional glow parts, and soft poseable arms. You can bring BARNABAS THE VAMPIRE from DARK SHADOWS model kit back to life for Only \$28.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! THE STRANGE CHANGING MUMMY and VAMPIRE model kits!



Here's two more almost lost monster models that you may remember from their comic book ads and have longed to either re-purchase them once again or purchase them for the first time. SEE THE MYSTERY OF THE strange change IT'S WEIRD, WEIRD, WEIRD! ...From Mummy to Monster to Mummy to Monster to Mummy... ...From Vampire to Skeleton to Vampire to Skeleton to Vampire... Don't miss this special limited release of monster model fun found in THE STRANGE CHANGING MUMMY and THE STRANGE CHANGING VAMPIRE for Only \$24.98 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! All-New! GODZILLA #1, 2 & 3!
GODZILLA THE HALF-CENTURY WAR #1!



Two new GODZILLA titles have roared and stomped their way into our Scarehouse!
GODZILLA #1, 2 & 3 are Only \$3.99 each plus shipping!
GODZILLA THE HALF-CENTURY WAR #1 is Only \$3.99 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! GODZILLA LEGENDS #1, 2, 3, 4 & 5!

Here's another Godzilla-related comic book for those of you who can't get enough GIANT MONSTER comic book reading. These new comics feature some of Godzilla's well known friends and/or foes in GODZILLA LEGENDS #1, 2, 3 (both covers A & B available) and #4 (cover A only available,



inquire regarding others) for Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In! GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11 & 12!



The latest issues of GODZILLA KINGDOM OF MONSTERS have arrived and stomped into the Scarehouse. GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11, 12 all featuring the standard cover (please inquire regarding other covers) are Only \$3.99 each plus shipping! Still Available: GODZILLA KINGDOM OF MONSTERS #1 (covers A & B), #2 (covers A & B), #3, 4, 5, 6, 7 (all featuring cover A only, please inquire regarding other covers) for Only \$3.99 each plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In #5! GODZILLA GANGSTERS & GOLIATHS comics!

Another GODZILLA comic from IDW has arrived. GODZILLA GANGSTERS & GOLIATHS #1 (cover A only), #3 (cover A & B available), #4 (cover A & B available) and Just In! #5 (cover A & B available) are really to roar their way to you for Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! New! **VAMPIRELLA** comics #14, 15, 16, 17, 18, 20, 21 and more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #14, 15, 16, 17, 18, 20, 21 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping! Back Issues! VAMPIRELLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 \$3.99 each plus shipping!

Just In! VAMPIRELLA THE RED ROOM #1, 2 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1, 2 \$4.99 each plus shipping!

VAMPIRELLA VS. DRACULA #1, 2, 3, 4, 5, 6 \$3.99 each plus shipping! VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, Just

In! #5 \$3.99 each plus shipping! Sets of 2 different covers available on most issue numbers for only \$7.98 per set plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Scary Sale! **THE TOMB OF DRACULA VOL. 2** and **VAMPIRE TALES VOLUME 1!** Don't Miss Out!

Don't miss out on this very Scary Sale while our supply lasts! Sink your teeth into THE TOMB OF DRACULA VOL. 2 in full color collecting TOMB OF DRACULA #13-23, WEREWOLF BY NIGHT #15 and GIANT-SIZE CHILLERS #1 from the 1970s for the Scary Low Price of Only \$10.00 (Original retail price of \$24.99) plus shipping! And Don't Miss... VAMPIRE TALES VOLUME 1 collecting VAMPIRE TALES magazine #1-3 including the monster movie articles in an approximate book size of 6 x 9 for the Scary Low Price of Only \$8.00 (Original retail price of \$19.99) plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Classic **MONSTERS WACKY-WOBLER Bobble-Heads!**

"DARE TO COLLECT THEM ALL!" These are some scary great-lurking monster figures and you'll want to own all of them! DRACULA even looks like Bela! Do you dare to collect the CREATURE FROM THE BLACK LAGOON, DRACULA, FRANKENSTEIN and WOLFMAN

for Only \$14.98 each plus shipping??!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



FAMOUS MONSTERS #260! And Back Issues!

FAMOUS MONSTERS OF FILMLAND #260 is in stock and we have the Christopher Lee cover and the John Carter covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

Back Issues! FAMOUS MONSTERS #250 \$10.00 #251 \$12.95 #252, 257 (Rick Baker Frankenstein cover) \$12.99 each #253, 254, 255, 256, 257, 258, 259 \$9.99 each (SEE: previous ads for available covers and more information!) FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 \$7.99 FAMOUS MONSTERS UNDERGROUND #1 \$7.99 FAMOUS MONSTERS PRESENTS LUNA ORDER OF THE WEREWOLF #1 \$2.99



Just In! FAMOUS MONSTERS #263!

The latest issue of FAMOUS MONSTERS OF FILMLAND #263 has arrived and we have THE THING cover and the UNIVERSAL covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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In Stock! FAMOUS MONSTERS #262!

The latest issue of FAMOUS MONSTERS OF FILMLAND #262 has arrived and we have the FAMOUS MONSTERS cover and the MONSTER WORLD covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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In Stock! FAMOUS MONSTERS #261!

The latest issue of FAMOUS MONSTERS OF FILMLAND #261 has arrived and we have the DARK SHADOWS cover and the OUTER LIMITS covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

Coming Soon! FAMOUS MONSTERS #262 (please email for availability)

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Lost FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!

The issue that never was is now available, the Feb. 1983 issue #192 of FAMOUS MONSTERS for the Scary Low Price of \$8.99 each for the regular cover and the dealer sticker cover plus shipping!
Other Retro Issues! FAMOUS MONSTERS #70, 71 with and without dealer sticker for \$8.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
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Back In Stock! FAMOUS MONSTERS ANNOTATED ISSUE #1 Book!

This is a must-have to add to your monster magazine/book collection! Within the high quality glossy 160 pages you'll find lots of information on Forrest J Ackerman including the notes and photos that created the first issue of FAMOUS MONSTERS OF FILMLAND. Own this monster magazine piece of history called FAMOUS MONSTERS OF FILMLAND THE ANNOTATED ISSUE #1 for Only \$29.99 plus shipping!
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! SHOCK IT TO ME GOLDEN GHOULS OF THE GOLDEN GATE book!

Another must-have horror host book by Michael Monahan. This one is devoted to the San Francisco Bay Horror Hosts and features both black and white and color photos, TV guide ads, history of the hosts and much more! Get **SHOCK IT TO ME GOLDEN GHOULS OF THE GOLDEN GATE** book by Michael Monahan for **Only \$24.00 plus shipping!** ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Back In Stock! Autographed by the Author! JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!

Dr. Johnny's latest book has arrived and it is another scare and fun-filled volume. This new book contains Zacherley comics, illustrations, photos as well as historical information and is autographed by the author. Get **JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!** whatever you are for the **Scary Low Price of Only \$14.99 plus shipping!** ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Signed! Bonus Card! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's back in stock! For this special back in stock presentation, once again Jim has signed the books for you Scary Readers and has also included a special horror host or hostess card/bookmark in each book. Don't delay get the **Scary Signed with Bonus Card Edition of Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California** book for the **Scary Low Price of \$24.95 plus shipping!** ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Almost Gone! COUNT GREGORE Oklahoma Legend book!

You've read about Count Gregore (John Ferguson) in **SCARY MONSTERS #78** and again in this **SCARY Yearbook** now you can get the complete story in this recently released book by Tom Fowler. Get the complete **John Ferguson Story** in **COUNT GREGORE Oklahoma Legend** for **Only \$19.95 plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Almost Gone! AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror TV book!

Another must-have horror host book has arrived at the Scarehouse! 23 of your favorites are interviewed including Vampira, Zacherley, Chilly Billy, Commander USA, and Svengoolie. Spent **An Evening of Spine-Tingling** reading with **AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror** by Michael Monahan for the **Scary Low Price of Only \$25.00 plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! ALL NIGHT HALLOWEEN PARTY DVD!

Retro-Spooky Fun For The Entire Family!!! This DVD is perfect for not only Halloween but for monstrous fun all year long featuring old-school cartoons, stop-motion animations and vintage horror trailers. Have an ALL NIGHT HALLOWEEN PARTY (or Scary Monsters Party anytime!) with this 65 minute DVD for the Scary Low Price of Only \$12.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! 8 Episodes! CULT MOVIES TV DVD!

The pages of CULT MOVIES magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of CULT MOVIES and now you can finally see it. CULT MOVIES TV features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for Only \$5.98 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Back In Stock! THE DREADFUL HALLOWGREEN SPECIAL DVD!

You read about PENNY DREADFUL in SCARY MONSTERS #76 and you've been reading Dr. Gangrene's interviews and articles in SCARY MONSTERS, now here's your chance to see these two horror hosts at work and saving Halloween! This DVD not only contains the extended cut of THE DREADFUL HALLOWGREEN SPECIAL, but TRAILER TERRORS, PENNY'S HOLIDAY SPECIAL and many more scares for the Very Scary Low Price of Only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! DINOSAURS AND EARLY MAN DVD!

Just in time for the upcoming Prehistoric MONSTER BASH comes this cool dinosaur collection. This collection includes four Shell Oil Company shorts that showcase *The Origins of Life* in THE LAND, THE FOSSIL STORY, STORY IN ROCKS and PREHISTORIC MAN. Excerpts from the 1925 THE LOST WORLD are collected as well as GERTIE THE DINOSAUR from 1914. Discover The Origins of Life DINOSAURS AND EARLY MAN for the Scary Low Price of only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In! Stock ATTACK OF THE OCTOPUS PEOPLE DVD!

This recently released DVD is a tribute to classic drive-in horror and not only features ATTACK OF THE OCTOPUS PEOPLE but a bonus FRANKENSTEIN VS. HITLER movie both presented in B&W. Check out ATTACK OF THE OCTOPUS PEOPLE for the Scary Low Price of \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Take SCARE and Please Note: We never have enough room to include everything we would like to in our ad pages so feel free to email us at Scaremail@aol.com regarding availability of other scary stuff you may have seen in previous ads.

PLAN 9 FROM OUTER SPACE Scenery Backdrop Collectible!

In 1993 CULT MOVIES publisher Buddy Barnett, PLAN 9 actor Conrad Brooks and writer Lee Harris discovered portions of the black cloth backdrop used to simulate the dark night sky in PLAN 9 still nailed to the wall at Quality Studios in Hollywood. This unique collectible was offered in the pages of CULT MOVIES magazine shortly afterwards. Each piece of this movie collectible comes attached to a Certificate of Authenticity giving the history behind this collectible and is signed by both Buddy and Conrad Brooks with a still from PLAN 9 FROM OUTER SPACE also included as part of the package. Only a few pieces of the PLAN 9 FROM OUTER SPACE Scenery Backdrop Collectible are available so order today for the Scary Low Price of Only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! Weird-Ohs Medieval Torture Model Kits!

Some new weird & ghoulish model kits have just arrived in the Scarehouse. COLLECT ALL 3 TO CREATE YOUR VERY OWN CHAMBER OF HORRORS! These new Weird-Ohs kits are part of the Medieval Torture series. Each scary kit contains movable parts! Purchase and build IRON MAIDEN, SCARE CHAIR and WHEEL RACK for Only \$15.00 each plus shipping



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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UNDYING MONSTERS #0, 1, 2, 3 & 4!

The new monster magazine devoted to those classic undying monsters and movies is here! Undying Monsters live in glossy b&w in UNDYING MONSTERS #0 (this issue reprints the original sold out limited edition #1 with a new cover and a few pages of new material), 1, 2, 3 and 4 for Only \$9.95 each plus shipping!

Issue #5 is due in late October, email for availability!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! **MONSTER BASH** magazine No. 16!

The latest scare-filled fun issue of **MONSTER BASH** magazine featuring **LONDON AFTER MIDNITE** on the cover has arrived. Creepy Classic Movies and more can be found in **MONSTER BASH** magazine No. 16 for only \$8.99 each plus shipping!

Back Issues! **MONSTER BASH** #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13, 14, 15 \$8.99 each ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! **FAMOUS MONSTERS Speak CD!**

We haven't had copies of this **Famous** recording that you may recall advertised in that **Famous** monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to **The Exclusive Recordings of Frankenstein & Dracula** featured on the **FAMOUS MONSTERS Speak CD** for the **Scary Low Price of Only \$12.98** plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! **MONDO CULT** #3! And Back Issues!

After a 4 year wait, the latest issue of **MONDO CULT** magazine is finally here. Rondo Hatton can of course be found inside this jam-packed 160 page issue along with...well, tons of **Mondo Cult** articles! **MONDO CULT** #3 is Only \$13.00 each plus shipping! We also have some "shelf worn"

copies of issue 3 available for \$7.00 each plus shipping!

Back In Stock and Available! **MONDO CULT** #1 \$7.00 #2 \$9.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com



MONSTERS FROM THE VAULT #30!

The latest issue of **MONSTERS FROM THE VAULT** is now available! Vincent Price lives and much more in **MONSTERS FROM THE VAULT** #30 for \$9.98 plus shipping today! The following back issues are also still available: **MONSTERS FROM THE VAULT** #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each #29; **MONSTERS FROM THE VAULT SPECIAL EDITION** #1: **KHARIS UNEARTHED!** \$9.98 each plus shipping! Issue 31 is due in October, email for availability!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



LITTLE SHOPPE OF HORRORS #28!

The latest issue of **LSOH** featuring **THE WOMAN IN BLACK** has arrived. **LITTLE SHOPPE OF HORRORS** #28 is only \$9.95 plus shipping!

Issue 29 is due in October, email for availability!

Back Issues! **LITTLE SHOPPE OF HORRORS** #20, 21, 22, 23, 24, 25, 26, 27 \$8.95 each

Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

ADD \$6.00 for shipping of 1-10 items, 10¢ additional and send your check, money order or scary charge card information to:

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100¢ Scary Stuff!

Official Universal
Monsters Wolf
Man Shrunk

Official Universal Monsters
Dracula Shrunk Head!

This pasty
faced Dracula
Shrunk head
is in need of
blood! Yours!

Only 100¢
plus shipping



Official Universal Monsters
Shrunk Heads! The
Frankenstein Monster!

Each mini-mask-like head from 1994 is
approx. 3" wide by 4" high and comes
with a suction cup for display

Only 100¢ plus shipping



Head!

This Shrunk Wolf Man head is
ready to howl!

Only 100¢ plus
shipping



WOW HOWL!
Scary Stuff for
Only \$1.00 each
plus shipping!

2 DOUBLE SCARE-FEATURE DVDS!



THE APE MAN with
Bela Lugosi and THE
APE with Boris Karloff
DVD!
THE WHITE GORILLA
and BELA LUGOSI
MEETS A BROOKLYN
GORILLA DVD!

Only 100¢ each plus
shipping

SCARY MONSTERS
MAGAZINE Thin Guitar
Pick!

Only 100¢ plus
shipping



This Shrunk Creature
from the Black Lagoon
looks a little like that
Lagoon Monster seen in
old monster magazines
or the Devil Fish Zaat!

Only 100¢ plus shipping



Three! AMAZING COLOSSAL SCARY LAVA MONSTER PENS!

From the labs of
the Only Real
Monster Magazine
comes the
AMAZING
COLOSSAL SCARY
LAVA MONSTER
Pen! Only 100¢
for the set of 3
plus shipping!

SCARY Halloween pen with free gift!

It's Halloween All Year
Long at: SCARY
MONSTERS MAGAZINE.
Scary Halloween pen with
free Lava Monster Pen!

Only 100¢ plus shipping

UNIVERSAL MONSTERS TRADING CARD TREATS COMPLETE SET!

This is the complete set of
six cards from 1991 of all
your favorite Universal
Monsters!



Only
100¢
plus
shipping

TARZAN DOUBLE FEATURE DVD!

TARZAN'S REVENGE and
TARZAN THE FEARLESS on
one DVD!

Only 100¢ plus shipping



SCARY DRACULA DETECTION KIT!

Find out if Dracula or other vampires
are about with the SCARY DRACULA
DETECTION KIT! Only 100¢ plus ship.



SEE A VERY SCARY MONSTER INSIDE!
CAUTION HANDLE WITH SCARE and
SEE A VERY SCARY MONSTER INSIDE!
Only 100¢ plus shipping

MONSTER CANDY BOXES Set!

A complete set of 60's-ish looking colorful MONSTER
CANDY boxes featuring
Wolf Man, Dracula,
Frankenstein, Creature and
the Phantom and the scary
hard candy is still inside!

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